

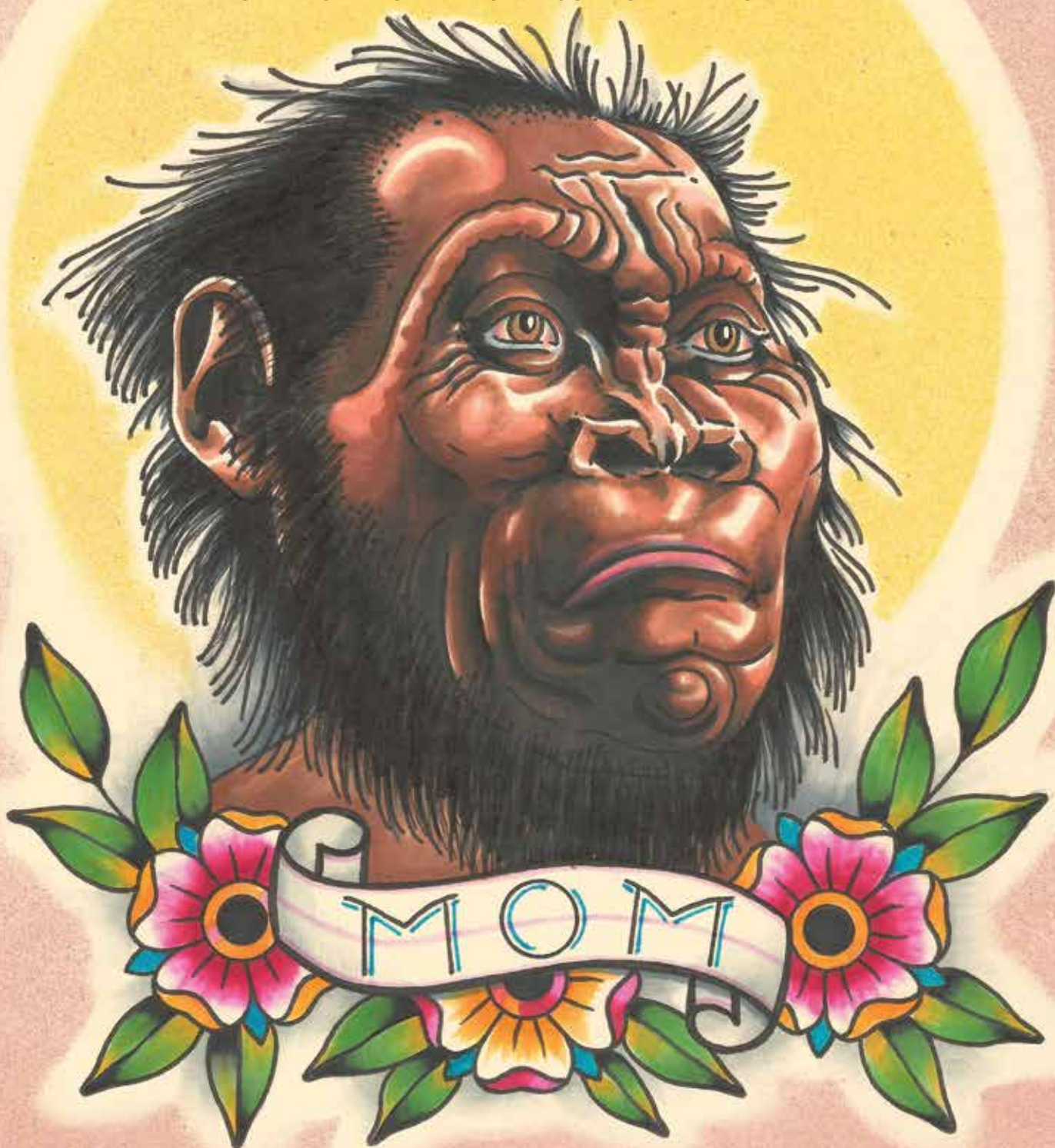
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# LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE





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Photo courtesy of K. Lindsay Hunter

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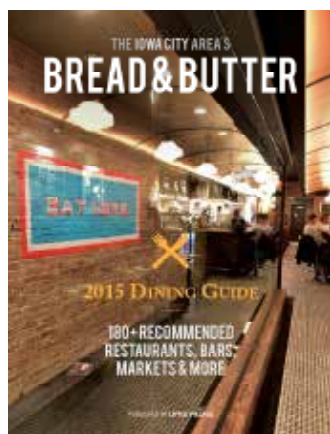
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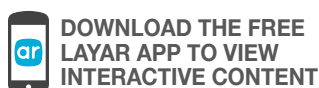
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### Recently Trending on littlevillagemag.com

**Letter to the Editor: Local businesses support Conroy, Dobyns, McDonough and Payne in Nov. 3 City Council election**

Another article where a business person drops all their buddies names as if its currency, pretending like there is a threat to IC economy if tax payers don't help build posh towers while raising the cost of living for us THAT RUN THE CITY. Already voted #core4 —Brendan O'Keefe

Thanks for publishing all the different voices, Little Village. I'm as yet undecided on who to vote for. Keep the variety of perspectives coming! —Melody Dvorák

**Secular Students at Iowa to host 'Graveyard of the Gods'**

Wait a minute. How do they know these gods are no longer worshiped? Didn't they see Ghostbusters II? —Brent Watkins

**Hurts Donut Co. opens up shop in the heart of Coralville**

The wait is worth it and they are fun. —Elizabeth Morin-Dinschel

**Cultural Incompetency: Racist Yik Yak posts target Asian students on UI campus**

Some people are just idiots and feel the need to rag on a whole race of people because they're a bunch of overeducated yet unlearned ants who think in strictly linear, discriminatory terms. They don't even deserve this attention.

—Samuel Fraser Windmill

## WELCOME TO THE FAMILY

UI alumna Dr. K. Lindsay Hunter talks about being part of the all-woman team of "Underground Astronauts"—the group of scientists who unearthed a new species of early man. • BY GENEVIEVE HEINRICH

In Nov. 2013, an expedition that would have a profound impact on our understanding of our human ancestry commenced at the Rising Star cave system in Gauteng Province, South Africa. Funded by the University of Witwatersrand ("Wits") and the National Geographic Society, the excavation was part of a particularly social media-savvy engagement with science. National Geographic Explorer-in-Residence and Wits professor Lee Berger built his team by advertising over Facebook. Andrew Howley of the National Geographic Society posted updates from the dig site to his blog, daily. And most compelling, all of the expedition's research and results were released using an open-source model: The papers were published under a Creative Commons license, and you can even download and 3D print 86 different fossil specimens of the more than 1,550 elements (representing at least fifteen early hominid individuals) recovered on the dig.

When a press release issued on Sep. 10, 2015 announced that Berger and his intrepid team had discovered a "new species of human relative"—*Homo naledi*—those working on the dig became science world celebrities almost overnight. Especially of interest to the media was the group of "Underground Astronauts" who answered Berger's very particular and peculiar call for applicants, and ended up navigating the extremely narrow passages within the cave system to the Dinaledi Chamber, where the fossils were originally discovered. These six scientists

had the advanced archaeology and paleoanthropology education, significant experience climbing, caving and excavating, and the slim build, athleticism and lack of claustrophobia necessary to make this expedition a reality.

One more thing they happen to have in common? They're all women.

In addition to being a friend to this reporter, one of those women, K. Lindsay Hunter, is a one-time Iowa City resident and former PhD candidate in the the University of Iowa's Anthropology program. A fixture of the Creative Corridor theatre scene for several years, Lindsay is, in the simplest terms, an adventure waiting to happen. In her cover letter to Berger when applying for the dig, she wrote, "I am open to new adventures and always have my passport handy and a bag packed."

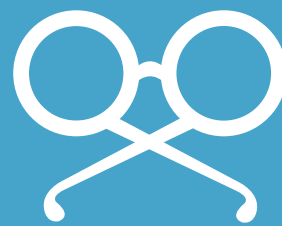
**Let's get the obvious out of the way first: You are neck-deep in one of the most profound scientific discoveries of our lifetime. What is the strongest feeling washing over you? Is it thrilling to be part of something so big, or does the enormity of it dwarf you?** Honestly, my dearest wish at this point is to take either a long nap or a long horseback ride. I am passionate about outreach and communicating the science and excitement to classrooms, but being in the spotlight as an individual has not been something that I was prepared for, or have enjoyed. This may sound surprising, since I thoroughly enjoy the theatrical stage, but it's much different as an

actor to have a mask to hide behind.

**What was your exact area of study when you were at the University of Iowa? Can you frame it for the readers in the context of this discovery?** While studying at the University of Iowa, I was a PhD candidate in the Department of Anthropology. My subfield is Biological/Physical Anthropology with a specific emphasis in Paleoanthropology. When I left the program in 2011, all but dissertation, my topic was: "3-D modeling of lung volume from thoracic form: a geomorphometric baseline for the study of thoracic patterning in later Homo."

Because my focus was on ribs, I have worked with later hominins, since it is only really with the advent of intentional burials around the time of the Neandertals that these delicate bones have been preserved with any regularity or degree of completeness. The *Homo naledi* find doesn't actually preserve a lot of rib remains, which has been a great disappointment, but also indicates to me that it is unlikely that the remains were actually buried and then covered in sediment by other hominins. The deliberate disposal scenario presented in the scientific paper is consistent with this assessment.

My time analyzing museum collections across Europe and the US, as well as Israel, South Africa, and Chile, gave me a solid background in the osteological variation of fossil and modern populations, as well as impressed upon me the need for good



## LIFE'S CELEBRATIONS...

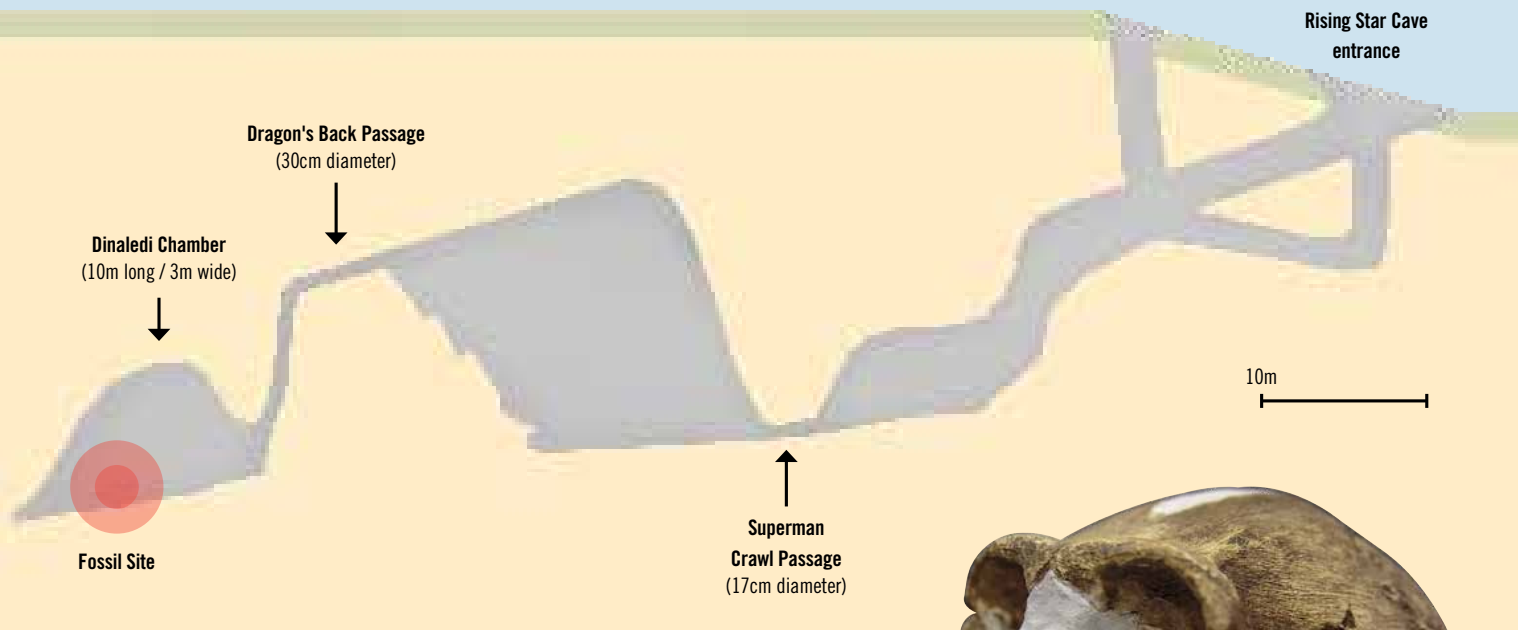
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contextual fieldwork. However, I would actually credit the most useful skills for this expedition as coming from my time working and learning at UI's medical school. The detail and intensity of this specific excavation was much more akin to the dissections I undertook in the Gross Human Anatomy Lab under the supervision of Dr. Marc Pizzimenti and with the assistance of Dr. Simon Richardson, rather than a traditional dig. I am grateful, however, to the late Dr. Thomas Charlton, for having completed his historical archaeology field school excavating the site of Plum Grove. This gave me the basic background in documentation necessary.

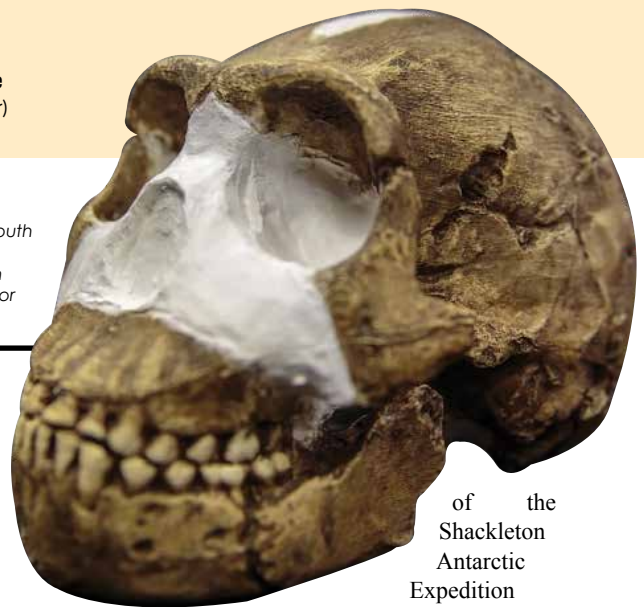
**Can you tell me a little bit about your decision-making process when you first saw the call for scientists? How long did it take you to know that this gig was something you truly wanted?** I saw the Facebook ad from Lee reposted on the

#### INSIDE RISING STAR CAVE

*This skull was found in the depths of a South African cave called the "Chamber of Stars" or Dinaledi Chamber. Image from "Scientists Discover New Human Ancestor 'Homo Naledi'" video*

AAPA (American Association of Physical Anthropologists) page in the wee hours of the morning on October 7, 2013, as I was pulling an all-nighter writing medical web content in a coffee house in Austin, TX. I re-shared the ad, tagging Lee, and immediately DM'ed it to my friend, Vance, who is a small and wiry skater that had just completed his PhD in paleoanthropology from Tulane. I had already left the program at UI and no longer thought of myself as being a part of the field.

However, as a historian and avid adventure reader, Lee's call was immediately evocative



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ad, which read: "MEN  
WANTED for hazardous journey,  
small wages, bitter cold, long months of  
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of success." So, when a couple of days later,  
Lee thanked me for sharing in my comments,  
I took a chance and replied that I thought I

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Photo by K. Lindsay Hunter

could do it. He said that my reasoning sounded good and to go ahead and send my CV on. The rest, as they say, is history.

**Tell me about your experience in caving prior to this dig. What were the most extreme conditions you'd endured prior to the Rising Star Cave System?** Honestly, I was part of what is often referred to as the "torch and sneaker brigade"—just your everyday individual who likes poking around wherever, but has no formal training in caving. I actually didn't realize caving was a "thing." (Oops.) The most intense conditions I had met at that time, and this holds today, come from my long experience has a horse person. Dealing with unruly and skittish horses, I have learned to channel calm from my adrenaline, putting it to the best possible use. However, despite my lack of experience, I have actually found caving incredibly soothing.

**You met your now-husband, Rick, on this dig. What was his role in the discovery?**

Rick was one of the two co-discoverers of Homo naledi. He and his friend Steven Tucker were pushing the cave on a Friday night (the 13th) in Sep. of 2013. They were very disappointed not to have found an extension to the system, but thought that the bones they discovered littering the Dinaledi Chamber looked somewhat like those shown to them by another caver, Pedro Boshoff. Pedro, a geologist, had been asked by Lee to keep his eyes out for hominin fossils while exploring and he had passed this word on.



Photo courtesy of National Geographic

**What was it like to make the decision to return permanently to South Africa? What things about home do you find yourself missing, that you never guessed you would?** I guess I have a tendency to follow the saying "leap and the net will appear." In Africa, they say you "make a plan," which similarly refers to figuring things out as they come, even if the initial situation seems in-

how much I would miss Iowa and Iowa City in particular. I moved to Iowa City in 2001 from St. Louis and hate, hate, hated it. For the first several years or more, I really missed the advantages of living in a bigger city and just didn't really find my place. All that changed in 2010 when I made some really big life changes and spent some time rediscovering myself. Through the creative community in

## Dare to be "ridiculous"—it's often the misfits that history looks back on with the greatest fondness and deepest respect.

surmountably difficult. I had always wanted to live abroad, though since high school, I had imagined myself in the United Kingdom. I guess I mis-shot a bit. However, once you have found the person that you want to spend your life with, all of the other decisions become easier to make, if not easier to take. It has been rough at times, but I am proud of this new life that we are creating together. Right now that's in South Africa, but it will always be together.

To tell you the truth, I was unprepared for

Iowa City, especially theatre and burlesque, I found a "me" that I finally liked and friends that I loved.

**There was a rather large chunk of time between the end of the dig and the formal announcement of the findings to the public. How did you manage to keep such a thrilling secret under wraps for so long?** I spent my time doing public lectures and outreach related to the expedition, so I wouldn't say I really kept quiet. I'm really psyched





Photo by K. Lindsay Hunter

about the open access aspects of the science. That has actually been larger for me than the specific preliminary conclusions. The way that the fossils are interpreted may change as more scientists enter the conversation and more material is recovered (both at this site and others around the world), but I'm just excited that we're doing this all out in the open and with such incredible access, so that we can have as many minds working through the science as possible. I really hope to see a substantial citizen science and crowdsourcing project come out of this.

**Where has your career taken you since your time on the dig, and what are your hopes for the future?** I'm thrilled to begin PhD work at the University of the Witwatersrand with Drs. Bernhard Zipfel and Amanda Esterhuysen, with an epistemological focus on the Wits paleontological collections and the dissemination of paleoanthropology. As a research associate for Sepela Field Programs, I am working on developing a project on human-wildlife conflict (specifically farmers and monkeys) in South Africa. I am also working on a collaboration with Jason Osborne, president and co-founder of Paleo Quest, a nonprofit whose mission is to advance the sciences of paleontology and geology through material contributions to museum collections, field exploration, publication and the advancement of science education.

I am most excited, however, about an opportunity to focus on my writing. I am currently working on coordinating a book on the

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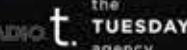
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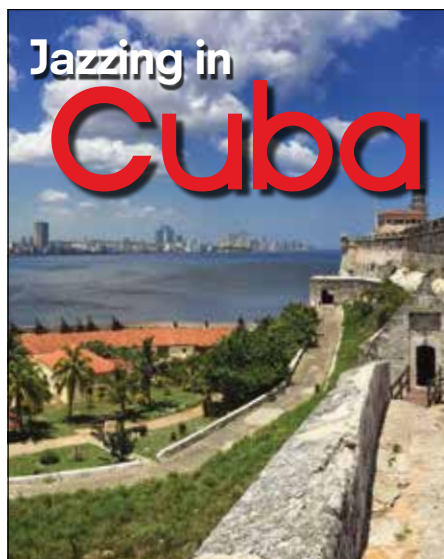
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experiences of the Underground Astronauts aimed at inspiring school-age children.

**In recent days, some questions have been raised by other professionals in your field regarding the methodology of the Rising Star expedition. How has that resistance affected your conversations & teaching about the dig?** It actually hasn't changed the way I approach my explanations of the methodology used in the excavation, as the methods haven't changed, just the interpretations of a few individuals outside the expedition (who do not seem to have performed their own analyses on the open data). I think it's important not to become defensive when faced with misunderstandings, even if they are couched in a hostile manner. I simply patiently re-explain two circumstances that allowed the expedition to proceed at a pace that is faster than what is normally seen in paleoanthropology:

One, we didn't need to wait for grant applications. Funding was guaranteed up front by National Geographic and the University of the Witwatersrand on the strength of Lee Berger's past research and position as an Explorer-in-Residence. Two, crowd-sourcing scientists via social media for both the excavation and the workshop enabled a large, international team to bring thousands of hours of experience upon the problem in a short space of time.

**Are there other factors to consider?** In addition to this, the density of the site and the softness of the soil made excavation a relatively easy process. Remember, the majority of the material comes from a meter by meter square pit excavated to a depth of ~25 cm. Three to four weeks work in such a space with loose clay is not a speedy endeavor. We were using two shifts of 2-3 excavators. So, the person-time actually adds up to about 8 weeks, which is completely reasonable and a rather sedate pace for such a small area with such loose soil.

For those not satisfied that the process was undertaken in a careful manner, the entire excavation took place under no less than three surveillance cameras, which were monitored at all times by senior scientists above ground. Each aspect of the excavation followed meticulous protocols set in place before entering the cave and then modified as conditions warranted. The 3D surface scans and high-resolution forensic camera photos of the process used in lieu of traditional hand-mapping not

only have yielded greater detail, but also allow us to "re-dig" the site virtually from any angle. In sum, any inference of impropriety or sloppiness in field methods is very easily refuted using solid evidence.

**What about claims to the effect that *Homo naledi* is not, as your team claims, a newfound species?** Implications that the species assignment is faulty are similarly easy to refute given the open publication of the data and its comparison to the forerunner in such discussions: *Homo erectus*. *Homo erectus* has a very modern body plan in most respects (unfortunately, most of this information comes from a possibly pathological subadult); the same cannot be said for *Homo naledi*. The differences in the postcrania, in particular, of *Homo naledi* are not those associated with allometry (size-related), as has been implied. Could there be misassignments and misinterpretations in how we view *Homo erectus*? It is possible; only more fossils will tell. But given our current understanding of this taxon, the individuals attributed to *Homo naledi* fall outside the range of known variation to such a degree that a new species designation is warranted.

**What has your response been to your detractors? Do you feel that the benefits of the open-source model outweigh the drawbacks?** In general, each team member has approached skepticism in the same way: the papers are open access, the data is open access, the fossils are available for scientific analysis; if after carefully studying the published analyses and data, you have come to another interpretation, by all means, publish (preferably, open access), and let's conduct this in the proper space. It is ironic that those who have denigrated Lee for using the media to spread his interpretation of the data are doing the same. The significant difference being that Lee has the published data on his side.

There is a difference between legitimate skepticism and those whose comments more properly fit into the category of "detractors." The former is a part of the scientific process and is to be embraced. The latter devolves into ad hominem attacks, which prove nasty not only for those who must bear the slander, but for the layperson confused by what is science and what is just vicious innuendo. Certain publications have, unfortunately, succumbed to sensationalism and given space to what has been an anonymous attack that progressed from accusations of sloppiness to



damage to the all-female team being a “publicity stunt.” The allegations of poor scientific interpretation regarding the taxonomy are similarly leveled at a vulnerable population within the field: Early-career researchers.

When taken as a whole—anonymous charges made without evidence—this can only be interpreted as malicious bullying. Rising Star Expedition has upset the status quo, so it is inevitable that it will have its share of detractors, but the scientific community and the public that supports it must not stand for such intimidation tactics.

An open-source, transparent model for scientific research and dissemination of results is unquestionably, the best way to proceed. That does not mean that it will be easy or that it will be without problems as we negotiate new territory. A whole host of academic traditions, particularly in paleoanthropology, are based on a closed model: grants, articles, fossil access, tenure. Incentives will have to be realigned. However, the benefits to science and to society so far outweigh these more temporary growing pains, that I believe we have a moral imperative to proceed in an open manner.

What words of hope and wisdom do you have for today's young, budding scientists, especially young women hoping to pursue science? I would encourage everyone, no matter their age or sex or gender or any other artificial label that society might place upon them, to write their own stories and to be their own heroes. It is always helpful to find a mentor or a model in real life or in fiction to follow, but to do something that is truly transformative and meaningful to you, you need to forge your own path. That doesn't mean you have to go it alone, it just means becoming more creative in the people that you surround yourself with and the route that you take. But don't be discouraged if you don't see anyone “like you” doing the thing you want to do. Just because it hasn't been done doesn't mean that it never will; it may actually highlight a great need for your talents and person. Dare to be “ridiculous”—it's often the misfits that history looks back upon with the greatest fondness and deepest respect. **lv**

*Genevieve Heinrich is a writer, an editor, a malcontent and a ne'er-do-well. Occasionally, she acts and sings.*



# The Costs of Success:

## Rap Music, Money, & Civics

Michael Hill (English and African American Studies, UI) and  
Andre Perry (The Englert Theatre)  
in conversation.

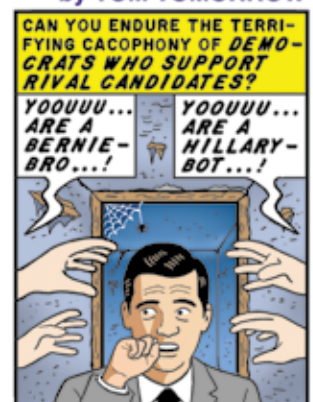
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## THIS MODERN WORLD

by TOM TOMORROW



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## BEER OF THE MONTH: NOVEMBER

# ROVER TRUCK

TOPPLING GOLIATH, DECORAH, IOWA

**S**tout is a polarizing beer style. While some savor it, others run screaming at the sight of a glassful. For one reason or another — the dark color, the coffee-like roasted flavor, the heavier mouthfeel — many want nothing to do with stout. And that is perfectly fine. If they do not like it, they do not need to drink it; nobody should feel forced to drink beer they do not like. A taste for stout, much like any other beer style, is acquired through curiosity, experience, and the quirks of each drinker's distinctive collection of taste buds.

For those who do like stout, November's beer of the month, Toppling Goliath's Rover Truck, is sure to please those quirky taste buds.

Pour Rover Truck into a favorite pint glass. Its color is opaque black. A finger-width of buttery, tan-colored, tight head will leave a skim and thin ring around the edge. The aroma is dark, enticing, and velvety smooth with scents of roasted malt, coffee, and dark chocolate.

Rover Truck's flavor mostly mirrors the aroma with roasted malt, espresso-like coffee, and chocolate. There is also a hint of molasses and scents of dark fruit emerge as the beer continues to warm. The roasted malt coats the taste buds in a lasting, coffee-like bitterness. Though the mouthfeel is not as thick and creamy as other versions of the style, Rover Truck still has a smooth, velvety body.

**ALCOHOL CONTENT:** 5.7 percent ABV.

**FOOD PAIRINGS:** Pair Rover Truck's roasted character with roasted/smoked meat and chocolate. The roasted flavor should also provide a nice balance with Portobello mushrooms and spicy Asian dishes.

**WHERE TO BUY:** Rover Truck can be found at most major beer retailers. Look for Rover Truck on tap at a handful of local establishments, including The Sanctuary, The Mill, and 30hop. (All of Toppling Goliath's tap accounts can be found on their website, [tgbrews.com](http://tgbrews.com).)

**PRICE:** \$3 per 12-ounce bottle, \$10 per four-pack of 12-ounce bottles. **lv**

*Casey Wagner works and lives in Iowa City.*

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## FASHION

## WINTER IS COMING

It's not that you know nothing, Iowa City. We just want you to survive in style. • BY ALEA ADIGWEME

**D**uring a conference two weeks ago, a colleague in my graduate program asked me for advice about winter shoes.

"Where did you move from, again?," I asked. "Santa Barbara," she said, wincing slightly, "but I got a coat, so I'm feeling less worried..."

While many undergraduate, graduate, and professional students—and faculty/staff—arrive here from other parts of the Midwest, my colleague is one of many recent arrivals coming from domestic and international locales that are decidedly more...tropical. Maybe you're in a similar boat. Are you a recent transplant to the Midwest and maybe feeling slightly clueless about winter in Iowa? Have you heard horror stories about "wind chill" and obscenely low temperatures that have you fretting about what to wear? First of all, don't panic. The weather here is not actually that bad, but the key to surviving—and maybe even enjoying—winter in Iowa City is preparation, and you don't have to sacrifice aesthetics for comfort and safety. As our gorgeous autumn weather gets more brisk, here are four strategies to help you brave your first Iowa winter in style.

## LAYERS, LAYERS, LAYERS

The Occupational Safety and Health Administration recommends wearing "three layers of loose-fitting clothing" when outside for long periods of time: a thermal inner layer of "wool, silk, or synthetic" material; an intermediate layer of "wool or synthetic" material; and a top layer that provides "wind and rain protection" without completely cutting off ventilation. Five minutes can feel like a long period of time without the right garments, so even though you might not be able to follow those guidelines to the letter, having a base layer that covers your skin can really make a difference, especially on particularly frigid days. That can be long underwear—which is increasingly

available in colors other than cinder-block gray—or foundation garments that are more in sync with your style. For instance, because I wear dresses year-round and commute by walking, I often wear fleece-lined leggings or wool stockings as a base layer to protect my legs. Speaking of which...

## ALL WOOL EVERYTHING

Wool is perfect. It's water-resistant, but also absorbs moisture; it's warm even when wet; and it's breathable. Socks, stockings, sweaters, gloves, mittens, hats, and scarves that are either 100% wool or a wool-blend are a winter purchase you're unlikely to regret. While technically different from sheep's wool, other textiles we place in the category of "woolens" have similarly miraculous properties. Last winter, a friend scoured every second-hand store in town looking for cashmere. "It's the Seven Days of Cashmere," she said, as she proceeded to wear cashmere every day. You, too, can riddle your friends with envy. Angora, mohair, and cashmere can be expensive to purchase new, but local secondhand and vintage stores like Second Act and Revival can also yield some sweet, affordable finds. Check back throughout the season.

## KEEP ALL OF YOUR DIGITS

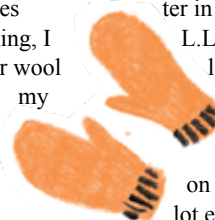
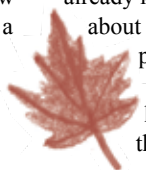
Loose-fitting layers are great for trapping heat while still allowing your body to circulate all that warm blood you have, but they need a bit of assistance when it comes to your hands and feet. You already know how I feel about woolens [they're perfect for socks and gloves], so let's move on to the most important

piece of your Iowa winter wardrobe: shoes. After three years of wearing pretty serviceable winter footwear, during my fourth winter in Iowa City, I sprung for a pair of L.L. Bean boots that changed my life [and my winter recreation habits]. Running errands, commuting daily on foot, and going for long walks in Hickory Hill on snowy days all became a whole lot easier once I got them. Having inappropriate footwear can make you varying degrees of uncomfortable for an entire season, and sometimes without you even knowing it. Other folks swear by boots made by Columbia, Sorel, and the North Face. The brand

doesn't necessarily matter, but it's important that you think about temperature rating, durability, traction, comfort, return/exchange policies, and whether you want lining like Thinsulate or shearling [and, if you're me, color]. While a good pair of boots can cost upwards of \$100—unless you find a killer sale—they'll also last you way more than one winter, and some companies will do repairs for the life of the boot for free.

## PROTECT YOUR NECK

I tend to measure winter weather in the number of scarves I need to wear to be comfortable [e.g. "Today is a two-scarf day"]. If you hate both turtlenecks and the feeling of winter chill slipping past your scarf, consider doubling up or rocking a wider, longer scarf. Pashminas might seem thin, but they're actually made of cashmere and do an excellent job of blocking drafts. While I know the following recommendation is not for everyone, nothing beats fur for warmth. Because I only wear fur







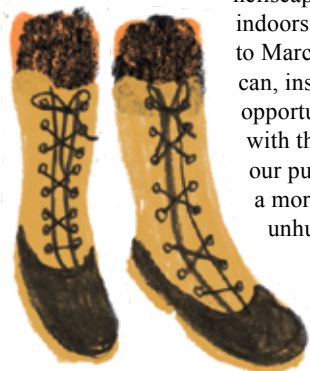
from animals killed before I was born, that means keeping an eye on Crowded Closet and Artifacts for any pieces that might come in. If you're looking for vintage fur stoles that have been lovingly rehabilitated and re-lined by hand, Jensina Endresen, owner of BUSTLEWORSHIP, is Iowa City's favorite furrier. Regardless of how you choose to protect your neck, don't forget to wear a hat. And one that covers your ears.

## Are you a recent transplant to the Midwest and maybe feeling slightly clueless about winter in Iowa?

Even though I've mentioned a lot of animal products, it is possible to dress for winter in a vegan way that avoids woolens, silk, leather, and fur. The principles of layering, shopping for footwear and keeping your head warm can all be implemented using synthetic and/or plant-derived fabrics. Whether you choose animal-derived or vegan products, new or vintage togs, Iowa City in the winter doesn't have to be a frozen

hellscape that traps you indoors from December to March. The weather can, instead, provide an opportunity to engage with the beauty of our public spaces in a more peaceful and unhurried way. **lv**

*Alea Adigweme is a writer, artist and educator.*



Illustrations by Sarah Hayes



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### THE TUBE

## WHO NEEDS BATMAN?

With villains taking center stage in season two of FOX's *Gotham*, the show takes a decidedly sinister turn, upending viewer expectations while forging its own path through the Batman mythos. • **BY ROB CLINE**



**T**he first season of *Gotham*, FOX's exploration of the Batman mythos beginning from the moment Thomas and Martha Wayne

are murdered, was, at best, uneven. Driven by strong performances, including that of Shueyville, Iowa native Robin Lord Taylor as Penguin, the show nevertheless floundered about as characters and storylines were introduced, dropped and (sometimes) revisited.

The season's implicit organizing principle was Penguin's rise from toady to king among Gotham's gangsters, and Taylor's performance was gripping enough to sustain interest in the show. Ben McKenzie and Donal Louge also did their fair share of heavy lifting as the idealistic Detective James Gordon and his reluctantly noble partner Harvey Bullock.

Meanwhile, the character of Barbara Kean—the woman Batman fans would naturally expect to eventually marry Gordon and become the mother of Batgirl—was something of an exasperating enigma in season one. Erin Richards played the part well, but was oddly offstage for most of the season, only to return for the final arc—an arc in which her character was transformed and the viewer's expectations were upended.

Which brings us to the first five episodes of season two (and some spoilers). The second season has an explicit organizing principle, having been tagged with the title "Rise of the Villains." Barbara Kean is now very much a villain. And perhaps not just any villain. The show drops plenty of hints—including a

**CITY OF VILLAINS** In this depiction of Gotham City, a teenage Batman is still coming into his own as Detective Gordon struggles to keep his city in check.

provocative costume and a well-wielded hammer—that perhaps in this version of the Bat-universe, Barbara Kean will become Harley Quinn, the Joker's paramour.

But as soon as that idea is firmly established, *Gotham* upends expectations again by apparently killing off Jerome "this guy's gotta be the Joker" Valeska (played to disturbing perfection by Cameron Monaghan), who was introduced in season one and seemed poised to be a focal point of season two—right up until his death.

The frustration of expectations is an important step in *Gotham*'s ongoing development. The show, of course, is deeply beholden to 75 years of mythmaking. But by diverging from both current comic book continuity and long established understanding of the characters in play, *Gotham* has the opportunity to succeed in its own right, to become more than a collection of Easter eggs and sly nods for *Dark Knight* devotees to identify and debate.

In that sense, the transformation of Barbara Kean is the most important development on *Gotham*. On its heels, however, is a motif that results from bringing various costumed, chaos-loving villains on stage while Bruce Wayne is still a teenager and years away from donning his cape and cowl.

In some recent incarnations of the Batman story, it's arguable that our hero is as much





the cause of the chaos as he is the scourge of criminals. A man dressed as a bat and employing various tricks of the trade to seem more mysterious or ferocious than he really is might inspire a certain kind of insanity rather than undermine it. Would Gotham City find itself awash in costumed crazies if there were no Batman?

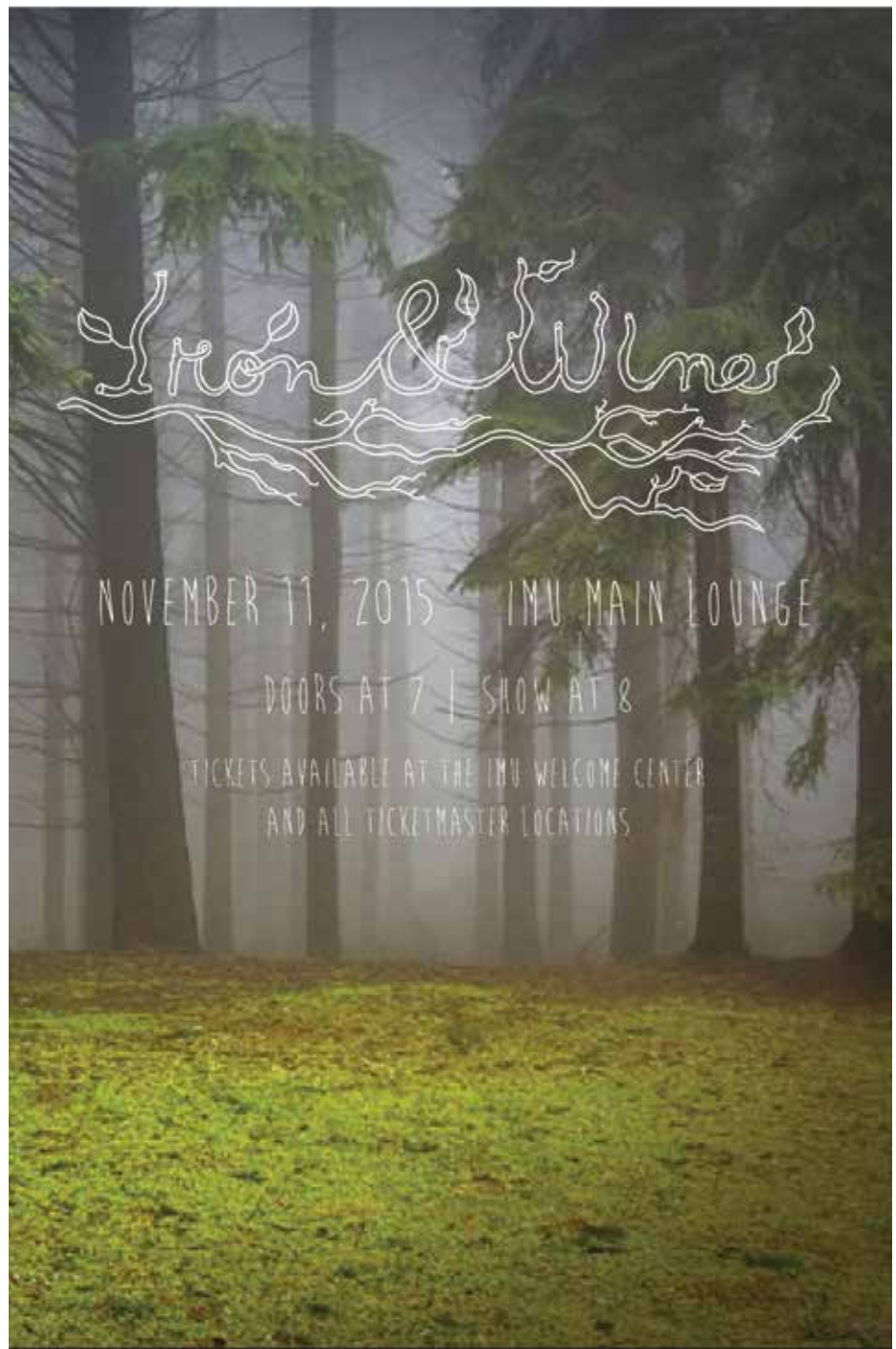
*Gotham*'s answer appears to be: Yes. The Maniax, while short lived, are a team of villains (including Barbara and Jerome) without a ready nemesis. Ed Nygma (Cory Michael Smith) seems well on his way toward becoming the Riddler without any encouragement from Batman. And even if Jerome isn't really the Joker, *Gotham* makes it clear that the ground in Gotham City is fertile for the growth of such a villain.

As the various villains cast about for their true selves—or, in the case of the wicked Theo Galavan (James Frain), dissemble in order to hide a true self—so too do the heroes and the characters—like Selena Kyle (Camren Bicondova)—whose place on the board aren't fully defined. Barbara pursues crime and Bullock comes back to the GCPD after a stint away because they believe these roles represent their true natures.

Bruce Wayne is looking for his true nature, too, when faced with a choice framed by his deceased father. Will he seek truth or happiness? His father maintains he can't have both (and our understanding of Batman suggests this is true). And Detective Gordon, who makes a deal with the devil (or at least a Penguin) in the first episode of the second season, is also trying to define himself and his principles in the face of a changing landscape in Gotham City.

Duality is central to the Batman story, but the early going of *Gotham*'s second season suggests that what we really want is to put away the masks and let everyone—including ourselves—see us for who we truly are. ■

*Rob Cline is the director of marketing and communications for Hancher at the UI, the author of the comic mystery novel Murder by the Slice, and a freelance arts and culture writer. He writes about comics for Little Village.*



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INTERVIEW: **DESSA & LAZERBEAK**  
of **DOOMTREE**  
PG.22



WITCHING  
HOUR

## ALL HANDS ON DECK

Hip-hop collective Doomtree talks Midwest living, remote collaboration and their cabin-based creative process before heading to the Englert Theatre on Nov. 6 as part of the inaugural Witching Hour Festival.  
BY MALLORY HELLMAN



**I**ndie hip-hop collective Doomtree could be dubbed an artistic smorgasbord. Comprised of five emcees and two producers, the band has been active since 2002, though most of its members met earlier as high school classmates in Minneapolis. Despite each artist's robust solo career, the group has produced six crew albums, toured extensively throughout the U.S., organized and promoted a decade's worth of festivals, and—perhaps most impressively—created a sound that is arresting and unmistakably their own.

In anticipation of the group's Nov. 6 show at the Englert Theatre as part of Iowa City's Witching Hour festival, Doomtree's Dessa (emcee) and Lazerbeak (producer) spoke with *Little Village* about their creative process, the evolution of their music and everything they love about living in the Midwest.

**Doomtree succeeds where so many other artistic collectives have struggled: you allow each of your artists to maintain solo careers while still recording and performing consistently as a group. What does your creative process look like?**

Lazerbeak: For our first couple of records, it was everyone throwing songs into the pot, almost more of a compilation or a showcase of what we were as individuals. *With No Kings* (2011), we struck on the idea of how to make the most collaborative record we could with the seven of us. And so it started with the beats for the first time, and that process continued through this last record, *All Hands* (2015), where the producers would get together at

first and really carve out the sonic landscape. Someone would start a beat, we'd send it to Paper[Tiger] out in New York, and he would add some files in the back, and then we'd bring in a session player. We'd just kind of slowly put these things together and release stuff with a sound that I think is unique to our crew records. With that kind of foundation in place, we bring it to the rappers.

**What happens next?**

Dessa: So after the producers have created a batch of sketches of the kind of beats they're working on, they'll share it with the rappers, and usually we'll do that electronically. We'll all listen, and we'll make notes on which are

our favorites, which we can imagine rapping easily on, which we might like but aren't sure exactly how to approach, and then we get together as an entire crew to start the writing process. For the past couple of records, we've done so by sequestering ourselves in a cabin outside of cell phone range, which prevents one of us from wandering off to a Walgreen's, never to return.

We just kind of huddle out there in the wilderness, where focus is forced on us. And we play the beats on repeat and each of the rappers listens, trying to figure out what a concept, or what a first line, or what a chorus might be. And whoever's got an idea first just kind of raises his or her hand, shares it, and then we kind of gravitate toward that direction and build from there. And spend a few days staying up late, drinking late and eating a lot of snacks.

**That sounds like a writers' retreat.**

(Dessa laughs.)

**Dessa, you've also written books of poetry and prose. Is your generative process different for music?**



## 🎵 A-LIST

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Available at the Englert Theatre box office and [witchinghourfestival.com](http://witchinghourfestival.com)

Photo by Nic McPhee

Dessa: When I've got a verbal idea, one of the first things to do is to sort it into one of three bins. It might be a song lyric, or it might contribute to an essay or a short story, or it might be a line in a poem. For me, those processes are all driven by language but are a bit different. In writing lyrics, you're constrained metrically in a way that you aren't at all in prose. And you're also buoyed by the fact that there's the amazing emotional engine of the beat that you're working with. So you are an accompanist to and a collaborator with another emotional force; you're not providing all the energy.

#### Have you found that being from the Midwest has influenced you in terms of your process, your work, your connections?

Dessa: I don't know the extent to which it informs the aesthetic, but it definitely informs our approach. For example, we planned and executed the [Doomtree] Zoo [a day-long festival in Minneapolis featuring Doomtree, ten other bands and a host of visual artists] alone; we didn't work with a venue that had streamlined the concert promotion process. I think the DIY ethic is definitely part of the Midwestern heritage, in part just because there's not the same amount of industry infrastructure here that you might find in LA or New York. You know, people are generally not signed by talent scouts. They generally just organically build up a fanbase on their own. Lazerbeak: I think the collaboration ties into that as well. As Dessa mentioned, it's harder to be a cutthroat act here. I think the Midwest breeds a lot of collaboration, and not just within the same genre. In Minneapolis, it's never out of place to see a punk band playing with a rap group playing with an alt country band on a Wednesday night in some dive bar.

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#### 11:00 p.m. @ The Mill PERFORMANCE: PHOX American alternative folk/indie pop sextet.

#### 9:30 p.m. @ Englert Theatre PERFORMANCE: DOOMTREE Genre-defying hip hop super group from Minneapolis.

#### 9:00 p.m. @ The Mill DISCUSSION: MOTHER F\*CKING ARTISTS Late-night drinks + discussion with top local and global theater makers exploring the future of new theater.

#### 7:00 p.m. @ The Mill PERFORMANCE: NATE STANFORTH Magician Nate Stanforth's lifelong search for amazement has led him to thousands of theaters and auditoriums around the world.

#### 5:00 p.m. @ Merge DISCUSSION: DRAFT What inspires creative work? What does a first draft look like compared to the final one? And how does the artist get from point A to point B?

#### 4:00 p.m. @ Motley Cow Café DISCUSSION / Q&A: DOOMTREE Doomtree will discuss collaborating as a group of artists with successful solo careers.

#### 4:00 p.m. @ Iowa City Public Library DISCUSSION / Q&A: BLACK ART / WHITE SPACE Monica Martin (lead singer of PHOX), Jeff Holmes and other panelists discuss the experience of working as black artists in white spaces. Moderated by Andre Perry. **FREE**

#### 2:00 p.m. @ FilmScene SCREENING: THE TEAM MAKES A PLAY An exclusive first-hand look at what it really takes to make a play; about heart and love and money and art, and the struggle to make a living doing what you love.

#### 2:00 p.m. @ Iowa City Public Library PRESENTATION: CORNELIA LANG What happens at the center of a blackhole? Cornelia Lang will enlighten us on nature's darkest reaches.

#### 2:00 p.m. @ The Mill IS IT ART IF NO ONE SEES IT? A discussion on making art, building audiences, and connecting both, led by Leslie Nolte.

### SATURDAY, NOV. 7

#### 11:30 p.m. @ The Mill PERFORMANCE: MAIDS "Midwest Disco" from Des Moines.

#### 11:00 p.m. @ Gabe's PERFORMANCE: KNEEBODY + DAEDELUS A tour de force collaboration; a multi-headed beast straddling rock, jazz, and electronic music.

#### 9:30 p.m. @ Englert Theatre PERFORMANCE: BRIAN POSEHN Comedian, actor and writer.

#### 9:00 p.m. @ Gabe's PERFORMANCE: THE SPACESUITS Featuring Chicago neosoul musicians Sen Morimoto and Via Rosa, The Spacesuits combine sound, image, and object in a collaborative performance.

#### 9:00 p.m. @ The Mill PERFORMANCE: JON MUELLER "A Magnetic Center"—a focus on time, repetition, ritual, communication and movement.

#### 7:00 p.m. @ Englert Theatre SCREENING: JOHN CASSAVETES' SHADOWS The critically-acclaimed improvisational, beat-era film.

#### 7:00 p.m. @ The Mill PERFORMANCE: NEW VOICES IN COMEDY A showcase of comedy's next wave, featuring comedians from Chicagoland and Iowa.

#### 5:00 @ Englert Theatre PODCAST: TIM BARNES & BRIAN POSEHN The *It's All True!* podcast features interviews with the most creative voices in performance.

#### 4:30 p.m. @ The Mill DISCUSSION: SURLY: THE CRAFT OF THE UNKNOWN See description at right.

#### 4:00 p.m. @ Iowa City Public Library PERFORMANCE: WRITERS OF COLOR Local reading series providing a platform for voices of color in the literary world. **FREE**

#### 4:00 p.m. @ Merge PRESENTATION: JUSTIN KERR Justin Kerr is Chief Merchandising Officer at one of the world's biggest apparel companies

#### 2:00 p.m. @ FilmScene PRESENTATION: JON MUELLER A talk about "the unknown" in the percussionist's work.

#### 2:00 p.m. @ The Mill PODCAST: STRANGE VACATION Strange Vacation is a podcast about relationships and how we change for them.

#### 2:00 p.m. @ IC Public Library PRESENTATION: RACHEL HATCH A discussion of tech drivers that could make all the difference in the future of work.

#### 12:00 p.m. @ FilmScene PRESENTATION: SU FRIEDRICH Director of twenty-three films and videos since 1978, featured in eighteen retrospectives.

#### 12:00 p.m. @ The Mill DISCUSSION: HOMESTEAD A new generation of culinary pioneers are coming to Iowa, and they're growing a creative scene.

#### 12:00 p.m. @ IC Public Library PRESENTATION/PERFORMANCE: KRISTY HARTSGROVE: ROVER Kristy Hartsgrove Mooers' work imagines Aphra Behn's *The Rover* with characters as a Riot Grrrl and a "Nicki Minaj-style feminist." **FREE**

#### All Weekend @ FilmScene 1.5 PERFORMANCE: PAINTALLICA Heavy-hitting artists convene for a live, ongoing installation. **FREE**

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NOV 5 } COMEDY SPECTACULAR  
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witchinghourfestival.comNOV 7 } WITCHING HOUR FESTIVAL  
witchinghourfestival.comNOV 12 } JOE SMITH &  
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We've definitely got a Midwestern vibe to us, and we roll into New York or we go on tour with an act who's from LA or something, I think people can pick up on the fact that we're Minnesota-grown, a little bit, for better or for worse.

Lazerbeak: We've also done a good job of showing off that it's okay to dance when you're not very good at it.

Dessa: Yes, we are definitely modeling that.

### It's difficult to describe the Doomtree sound. How would you do it?

Lazerbeak: I think that if you've really got to pinpoint it, we're rooted in rap music, but it's taken so many different places that it's some-

## We just kind of huddle out there in the wilderness, where focus is forced on us.

—Dessa, Doomtree

### What can we look forward to from your Witching Hour show?

Lazerbeak: A total rap party. A lot of dancing and a lot of sweating and hopefully yelling along to all the songs. I love our records, but our live shows—even from a performer or artist's standpoint—all that work really clicks, and it feels really cool to create that vibe with six other people you've been working so hard on all sorts of things with for so many years. So I think it's a strong show, and it's a lot of fun for everybody, from the door guy to us on the stage to the people standing the back and the front.

Dessa: Totally. And I think for as much aggressive energy as will circulate around the room—because I think there is a lot of it, you know? Big feelings onstage hopefully transmitting to big feelings offstage too—it's an unusually welcoming crowd. You see grandmothers there sometimes, you see college-aged kids, you see children with young professionals, you see queer teenagers. You see a lot of spanning demographics, and I think a point of pride for me has been that we're like, "Hey! Everybody come and dance and yell and drink if you're of age and feel free to dance even if you're not great at it." I think we've done a good job of creating an environment that feels like everybody has a bit of floor space to freak out on.

times hard to tell. It's like some electronic shows, some rock shows, some indie pop. It covers a lot of ground with a lot of jangling voices. As Dessa mentioned, we've been at this for quite a while now, and I do think that some of that hopefulness and perseverance and hard work has gone into the music—you can almost hear it in there, even if it's not explicitly in the lyrics. And, yeah. Rap party again, I guess.

Dessa: It's driving. I think there's some aggression, but there are really beautiful moments too, and you see some really distinct personalities shine through over the course of an evening. There are some moments of pretty singing, and there are a lot of moments of all-out rapping. Collaborative production yields a really layered sound, and five rappers sharing a spotlight yields kind of a carousel, a whirlwind on stage of different voices working on the same piece. I think you can tell that the people on stage really mean what they're saying, and that we really have worked together and loved one another for a long time. The dynamic looks and feels genuine, because it is. ■

*Mallory Hellman is the director of the Iowa Youth Writing Project. A recent graduate of the Iowa Writers' Workshop, she's currently at work on a novel.*



## EDITORS' PICKS



Are you planning an event? Submit event info to [calendar@littlevillagemag.com](mailto:calendar@littlevillagemag.com). Include event name, date, time, venue, street address, admission price and a brief description (no all-caps, exclamation points or advertising verbiage, please). To find more events, visit [littlevillagemag.com/calendar](http://littlevillagemag.com/calendar).



HANCHER PRESENTS:

**CHRIS THILE**, The Englert Theatre  
Wed., Nov. 4, 7:30 p.m., \$10-40

Photo by Eric Frommer

### WED., NOV. 4

**/FAMILY:** Fall Harvest, Winter Rest, Indian Creek Nature Center, Free, 10 a.m. Plants and animals prepare for winter in various ways. Hibernation, migration and adaptation are the words for the day as we explore what different creatures do!

**/FOODIE:** Wine Dinner with Peter Stolpman & Stolpman Vineyards, Motley Cow Cafe, \$65, 6 p.m. Special four course meal each course paired with a Stolpman wine. Call 319.688.9177 to make reservations.

**/MUSIC:** We Hate Chilos, Gabe's, \$5, 6 p.m. Make a scene, no holds barred. Are you a fucking punk or what? Opening: The Mustard Tigers, Starry Night, Grounded, Other Band.

**Acidic, Blue Moose Tap House, \$10, 7 p.m.** Acidic specializes in a high-powered fusion of insanity-based, radio-friendly, organic, carnivorous rock n' roll.

**Chris Thile, The Englert Theatre, \$10-40, 7:30 p.m.** Chris Thile has been charting new territory for the mandolin since he was eight years old. In this concert, the multiple Grammy Award-winner and MacArthur Fellow will perform solo violin works by J.S. Bach on the mandolin, as well as his own compositions and contemporary music. Presented by Hancher.

**Mipso, The Mill, \$10-12, 8 p.m.** The renegade traditionalists of Mipso -- Jacob Sharp on Mandolin, Joseph Terrell on guitar, Libby Rodenbough on fiddle, and Wood Robinson on double bass -- are doing their part to take four-part harmony and Appalachian influences into new territory.

### THU., NOV. 5

**/FAMILY:** Our Prairie Heritage, Indian Creek Nature Center, \$2-3, 12 p.m. We are people of the prairie. Bring a lunch and learn about your prairie heritage, history and unique plants and animals of this amazing habitat. Program length: 45 minutes.

**/CRAFTY:** Create Your Signature Scent New Pioneer Food Co-op Coralville, \$15, 6 p.m. Essential oils may be classified as top notes, middle notes, or base notes depending on their aromatic qualities. Join massage therapist and CR New Pi Wellness Lead Justin Walsh for an in-depth exploration of various fragrances.

**/MUSIC:** Carrie Welling & Kasey Williams, Gabe's, Free, 6 p.m. No stranger to change or the journey that comes with it, Carrie Welling has been behind the wheel of her musical experience from a young age.

**TobyMac, US Cellular Center, \$28-78, 7 p.m.** With more than 11 million units in career sales and a whopping six Grammy Awards, TobyMac's career continues on the fast track.

**Lenka Lichtenberg, Legion Arts CSPPS Hall, \$17-21, 7 p.m.** Inspired by the many former synagogues she discovered while on a concert tour in the Czech Republic in 2009, Lichtenberg wanted to 'try and connect with, and pay tribute to the disappeared communities that originally built them.

**The Main Squeeze, Gabe's, \$7, 8 p.m.** Seamlessly blending Funk, Soul and Rock n' Roll, The Main Squeeze promises to keep your body moving with their infectious feel-good musical gumbo.

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**/CINEMA:** Brew & View: *The Lady in Number 6*, National Czech & Slovak Museum & Library, \$8, 7 p.m. Grab a beer (or soda) and join us for this touching 2014 Academy Award-winning short documentary by Malcolm Clarke. In this short documentary, Prague-born Jewish pianist and Holocaust survivor Alice Herz-Sommer shares her views on how to live a long and happy life.

**/THEATRE-AND-PERFORMANCE:** The Mill Comedy Spooktacular, The Mill, \$5, 10 p.m. The Mill Comedy Spectacular returns this month with the Quad Cities sensations Robert Crous and Stu Cline! Performing along with them are Mike Lucas, Donny Townsend, Andrew Jones, Mitch Banks, and Martin Lathrop, aka "The Comedian Coalition!" Hosted by Daniel Frana.

### FRI., NOV. 6

**/COMMUNITY:** Witching Hour Festival, Downtown Iowa City, \$25-\$45, 2 p.m. A new festival that seeks to explore and engage the unknown through performance and discussion.

**/MUSIC:** Cornmeal, The Casual Ties, Iowa City Yacht Club, \$10, 9:30 p.m. A nationally recognized live music institution, Cornmeal is heavily influenced by American roots and folk music and seamlessly blends lightning fast tempos and impeccable harmonies into an unrivaled live performance that continues to expand upon the five-piece acoustic-electric groups' vast musical repertoire.

**/THEATRE-AND-PERFORMANCE:** Opening Night: *The Glass Menagerie*, Riverside Theatre, \$12-30, 7:30 p.m. Riverside's staging of Tennessee Williams' 1944 classic is a co-production with Cornell College. Jody Hovland takes on the iconic role of Amanda Wingfield in this tense family drama. Set in St. Louis during the Great Depression, the play was Williams' first big success. Steven Marzolf directs.

### SAT., NOV. 7

**/COMMUNITY:** Food Run 5k Coralville Ecumenical Food Pantry, \$25, 9 a.m. The Coralville Ecumenical Food Pantry is calling on local running and walking enthusiasts to burn a few calories for a good cause.

Witching Hour Festival, Downtown Iowa City, \$25-\$45, 12 p.m. A new festival that seeks to explore and engage the unknown through performance and discussion.

Beaux Arts Ball Cedar Rapids Museum Of Art, \$75, 7 p.m. Say goodbye to the predictable gala! Join us for a truly original party. Unpredictable, fun and unique, this event combines great food, fabulous music and fun people in everything from dressy attire to creative costumes.

**/CRAFTY:** Fall Arts & Crafts Show, Coralville Marriott Hotel and Conference Center, \$5, 9 a.m. The show is a production of Callahan Promotions, Inc. and offers patrons the opportunity to enjoy original, affordable arts and crafts.



**/THEATRE-AND-PERFORMANCE:** Opening Night: *Healing Wars* Space Place Theater at UI, \$10-40, 7:30 p.m.

*Grounded in the Civil War but reflecting upon conflicts to the present day, Healing Wars is a multimedia experience featuring an ensemble of dancers and actors. Healing Wars begins with a performance installation in the backstage area of Space Place Theater.*

**Opera: Sondheim on Sondheim**, Coralville Center for the Performing Arts, \$5-20, 7:30 p.m. *Hailed as a revelatory revue full of wonderful moments and a funny, affectionate and revealing tribute to musical theater's greatest living composer and lyricist, 'Sondheim On Sondheim' is an intimate portrait of the famed songwriter in his own words...and music.*

**/MUSIC: The Honey Dewdrops**, Cafe Paradiso, Free, 8 p.m. *The Honey Dewdrops took their experiences on the road and dug in to write and record their fourth album, Tangled Country, in their new home.*

**Buku**, Blue Moose Tap House, \$10-13, 8 p.m. *From the first glimpses of Robert Balotsky's work as Buku, it was clear that the Pittsburgh native and graduate of Music Technology was onto something. With an effortless grasp on sound design and music theory, the young producer combines deceptively simple and emotive melodies, laden with resounding bass drops and intricate drum patterns.*

## SUN., NOV. 8

**/CRAFTY: Fall Arts & Crafts Show**, Coralville Marriott Hotel and Conference Center, \$5, 10 a.m. *The show is a production of Callahan Promotions, Inc. and offers patrons the opportunity to enjoy original affordable arts and crafts.*

**/THEATRE-AND-PERFORMANCE:** **Opera: Sondheim on Sondheim**, Coralville Center for the Performing Arts, \$5-20, 2 p.m. *Hailed as a revelatory revue full of wonderful moments and a funny, affectionate and revealing tribute to musical theater's greatest living composer and lyricist, Sondheim On Sondheim is an intimate portrait of the famed songwriter in his own words...and music.*

**Iowa Stories: the Vietnam Experience**, November 8-11, Sun-Wed, Veterans Memorial Coliseum, \$12, times vary *RHCR Theatre revives this 1990 play by UNI professor Marilyn Shaw to commemorate the 50th anniversary of the U.S. involvement in the Vietnam War. Presented in collaboration with the Cedar Rapids Veterans' Memorial Commission, the play is based on actual stories from Iowans connected intimately to the war, and has recently been revised by Shaw for this production. Iowa Stories is directed by RHCR founder Matt Ford. All profits from the show will be donated to Healing Our Heroes, a Cedar Rapids veterans' resource group. The Veterans' Memorial Commission's concurrent Vietnam exhibition at the Coliseum will be open to audience members.*

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**/MUSIC:** John Gorka, Legion Arts CSPA Hall, \$20-25, 7 p.m. John Gorka has been part of the new folk movement since the late 80s, steadily carving out a distinctive niche. His soulful baritone and rich, multi-faceted songs have made him a favorite among critics and audiences across the country.

**yOya, Gabe's, Free, 9 p.m.** yOya is the project of longtime songwriting partners Alex Pfender and Noah Dietterich—a unique mix of folk-hearted songs, intricate vocal harmony, gritty synths and thundering electronic beats.

## MON., NOV. 9

**/FAMILY:** Home School Students: Prairie is Our History, Indian Creek Nature Center, \$5, 10 a.m. People, ancient and modern, have molded the beautiful prairie habitat to support our culture. Explore the story of the plants, people and wildlife of the prairie.

**/MUSIC:** An Honest Year: Best Kept Secret, Gabe's, \$10, 6 p.m. United by their passion for music, the five members of An Honest Year came together to be true to their unique musical sound, to reject the norm and be honest with themselves.

## TUE., NOV. 10

**/COMMUNITY:** Beer & Books, The Mill, Free, 5 p.m. A gathering of the Iowa City area's many literary communities hosted by the Iowa City UNESCO City of Literature organization. Meet important contacts, discuss literature, and make new friends.

**/CINEMA:** Music is the Word Documentary Screening: Note By Note: the Making of a Steinway L1037, Iowa City Public Library, Free, 7 p.m. Twelve months, 12,000 parts and 450 craftsmen - from the selection of individual trees to a Steinway factory in Queens and to Steinway Hall in Manhattan, Note by Note follows the artisans of Steinway in the creation of a concert grand #L1037.

**/EDUCATION:** Creative Matters Lecture: Theo Jansen, C20 Pomerantz Center at UI, Free, 5:30 p.m. Jansen, a kinetic sculptor, has been creating Strandbeest, wind-walking examples of artificial life, since 1990.

## WED., NOV. 11

**/COMMUNITY:** Iowa City Open Coffee, Thinc Lab, Free, 8 a.m. Meet other entrepreneurs and creatives, hear announcements on upcoming startup and creative events and talk about startup and tech news.

**1 Million Cups Iowa City, FilmScene, Free, 9 a.m.** 1 Million Cups is a free, weekly national program designed to educate, engage and connect entrepreneurs. Each week, two new businesses will get six minutes each to present, before receiving questions, feedback and connections from the audience.

**/MUSIC:** The Bluegrass Ball, The Englert Theatre, \$25, 8 p.m. The Travelin McCourys do not stand still. They are on the road and online entertaining audiences with live shows that include some of the best musicians and singers from all genres. It's always different, always exciting and always great music.

## THU., NOV. 12

**/MUSIC:** Dylan Holland, Blue Moose Tap House, \$12-60, 6 p.m. Dylan Holland is a singer, songwriter and has played guitar his entire life. He began honing his craft by posting self-made videos on YouTube and performing for his dedicated fans.

**Casey Veggies, Blue Moose Tap House, \$16-18, 7 p.m.** Casey "Casey Veggies" Jones may be young, but he definitely knows the value of prioritizing. Although this 90's baby came into high school with hoop dreams, playing shooting guard for Inglewood's Sentinels, the L.A. native soon realized that in pursuing basketball he was really just sleeping on another talent—rapping.

**Joshua Davis, Legion Arts CSPA Hall, \$20-25, 7 p.m.** Joshua Davis roared onto the national scene with his February national television debut on "The Voice," which won the favor of show judges and over 1 million YouTube viewers. **David Francey, Cafe Paradiso, Free, 8 p.m.** For decades, Francey worked across Canada in rail yards, construction sites and in the Yukon bush, all the while writing poetry, setting it to melodies in his head and singing it to himself as he worked. A truly authentic folk singer, Francey is a documentarian of the working person who never imagined earning a living from his music.

**In the Attic, Gabe's, Free, 10 p.m.** In the Attic is a collective of musicians around Cedar Rapids with four core members; Grant Blades, Tyler Burkle, Brennan Graeve and Tanner Parks. They formed the group in early 2012 and started White Sofa Records.

**/FOODIE:** Capture Wild Yeast & Make Fabulous Sourdough with Tim Palmer, New Pioneer Food Co-op Coralville, \$15, 6 p.m. Join Tim Palmer of Clover Hill Creations as he unlocks the secrets to great sourdough breads you can prepare in your own kitchen! In this class you will create your own starter using wild yeasts, and learn how to bake a delicious loaf of rustic sourdough bread and outstanding focaccia!

**/THEATRE-AND-PERFORMANCE:** Opening Night: Parade in Concert, Revival Theatre Company, \$21-33, 8 p.m. In 1913, Leo Frank, a Brooklyn-raised Jew living in Georgia, is put on trial for the murder of 13-year-old Mary Phagan, a factory worker under his employ.

## FRI. NOV. 13

**/MUSIC:** Awake at Last, Gabe's, \$8-10, 5 p.m. Awake At Last strives to create music that speaks to the human condition of beauty, pain and hardships. Awake At Last continues to spread their message through music that no matter who you are or what life you live, dreams are never as far away as the world may make them seem.



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**Kstylis, Gabe's, \$15-20, 8 p.m.** Powered by his series of posterior percolating hits including the chart-climbing smash single, "Booty Me Down," the recently signed to Epic Records artist is taking the ass shaking business to a whole new level, substantiating his claim to the throne as, "The King of Twerk."

**J. Philip, Blue Moose Tap House, \$12-15, 9 p.m.** J. Philip (pronounced J Flip) known to some as Jessica Phillippe discovered house music in her hometown of Champaign, Illinois, just 2 hours south of Chicago. Her proximity to Chicago's famous house scene tremendously affected her sound.

**Frogleg, Crystal City, Chemistry Set, Iowa City Yacht Club, \$7, 9:30 p.m.** Known for their songwriting and improvisational live performances, this five piece would be best described as a 'soul' band, as their influences are not drawn from one genre. A typical Frogleg show will usually feature a unique blend of bluegrass, funk, reggae, jazz and rock.

**/CRAFTY: Clay Sgraffito Serving Platter, The Ceramics Center, \$50, 6:30 p.m.** Learn all about this decorative Italian effect which is created by scratching through layers of slips of various colors. Registration includes wine and light hors d'oeuvres.

**/THEATRE-AND-PERFORMANCE: Outside Mullingar, November 13-29, Fri-Sun, Iowa Theatre Artists Company, \$10-25, times vary.** Directed by Cheryl Moon Thomason, this 2014 play by John Patrick Shanley wraps a romantic comedy around a land dispute. Two farmers in rural Ireland struggle to navigate lifelong grudges and delicate questions of family inheritance while trying to avoid love, all in Shanley's lyrical dialogue.

## SAT., NOV. 14

**/MUSIC: Chris Webby, Gabe's, \$18-20, 6 p.m.** Webby's body of work has built him a large and notoriously loyal fan base, who not only continuously proves their ferocity online, resulting in five nationwide tours.



Iowa Theatre Artists Company presents:  
**OUTSIDE MULLINGAR**  
November 13-29, \$10-25, times vary  
Photo by Meg Mercken

**Chase Garrett's Blues & Boogie Woogie Piano Stomp, The Englert Theatre, \$30-70, 7 p.m.** Featuring four of the most demanded leaders in blues and boogie woogie piano from around the world today as well as local jazz big bands, national vintage jazz bands, special guest musicians and world champion boogie woogie dancers.

**Susan Werner, Legion Arts CSPA Hall, \$20-25, 8 p.m.** Dubbed by NPR as the Empress of the Unexpected, singer/songwriter Susan Werner began life as an Iowa farm girl before studying classical voice at the University of Iowa and heading to Philadelphia, where she began a string of songwriting.

**Joe Budden, Blue Moose Tap House, \$15-75, 9 p.m.** This gifted wordsmith seemed to transition effortlessly from street ciphers, rap battles and local shows—where he would rip the mic regularly—to the promising position of a down-to-earth rap superstar.

**Evergreen, Iowa City Yacht Club, \$5, 9:30 p.m.** Evergreen is a high-energy jam band from Milwaukee, blending rock, jazz and a plethora of other sounds through extensive live improvisation for a wholly unique sound.

**/COMMUNITY: How to Feed Your Winter Birds, Singing Bird Nature Center, Free, 9:30 a.m.** Naturalist Bob Motz will help participants identify birds common to the area's winter feeders and show the types of foods that attract a variety of winter birds. Binoculars will be provided. For more information, call 309-788-9536.

**/CRAFTY: Cupped Copper Earrings, Beadology, \$68, 10 a.m.** Learn to stamp and dap copper disks into earrings of your design. Keep your copper bright or oxidize it for a different look.

**Peyote Stitch Beaded Beads, Beadology, \$58, 2 p.m.** The Peyote Stitch is a versatile and often-used seed bead weaving technique.

**/THEATRE-AND-PERFORMANCE: Out of Bounds, Coralville Center for the Performing Arts, \$10-20, 2 p.m.** Created from conversations with real teens, parents and teachers from our community, this award-winning show has already traveled the Midwest and now returns to Iowa before a three month national tour.

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## SUN., NOV. 15

**/COMMUNITY:** It's All About the Art: Artist Market 2015, Cedar Rapids Museum Of Art, Free, 10 a.m. This is a perfect opportunity for artists to exhibit and sell locally their original artwork. Guests to the museum will have a special opportunity to meet and talk with all artists in one place and to buy works of all shapes, sizes and disciplines.

**/CINEMA:** Bolshoi Ballet: Jewels, Marcus Sycamore Cinema, \$5, 12:55 p.m. With this first abstract ballet, Balanchine paid homage to the captivating beauty of the dance schools that had forged his style, each represented by a contrasting jewel: emerald, ruby and diamond.

**/LITERATURE:** Mary Louise Parker, The Englert Theatre, \$35, 7 p.m. Piercing, tender, ingeniously conceived and frequently hilarious, Dear Mr. You introduces a fearless new voice in American literature: Mary Louise Parker, award-winning actress and star of Weeds, Angels in America and Showtime's forthcoming series Lit.

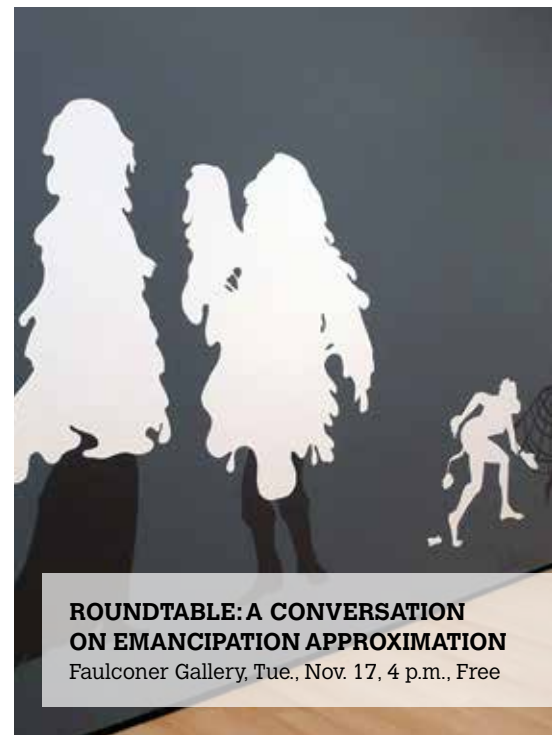
**/MUSIC:** The Fustics, Odd-O-Matic, Gabe's, Free, 9 p.m. Blending an array of musical genres into their own distinctive style, The Fustics has evolved from humble acoustic beginnings to a high-energy touring outfit.

## MON., NOV. 16

**/CINEMA:** Hamlet, The Englert Theatre, \$15-18, 7 p.m. Academy Award® nominee Benedict Cumberbatch takes on the title role of Shakespeare's great tragedy. National Theatre Live will broadcast this eagerly awaited production live to cinemas.

## TUE., NOV. 17

**/EDUCATION:** Roundtable: A Conversation on Emancipation Approximation, Faulconer Gallery, Free, 4 p.m. Kara Walker's Emancipation Approximation (27 prints) explores the disconnect between the ideals of the Emancipation Proclamation (1863) and the people it was meant to serve, with ongoing implications in our current society.



**ROUNDTABLE: A CONVERSATION ON EMANCIPATION APPROXIMATION**  
Faulconer Gallery, Tue., Nov. 17, 4 p.m., Free

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# ONGOING EVENTS

## MONDAYS

**Moeller Mondays**, Rozz-Tox, \$8-12, 8 p.m. **Open Mic**, The Mill, Free, 8 p.m. **Catacombs of Comedy**, Yacht Club, \$3, 10 p.m.

## TUESDAYS

**Acoustic Music Club**, River Music Experience, Free, 4:30 p.m. **Tuesday Evening Jazz**, Motley Cow Cafe, Free, 5:30 p.m. **Blues Jam**, Parlor City, 7 p.m. **Underground Open Mic**, The Yacht Club, Free, 8 p.m. **Comedy & Open Mic Night**, Studio 13, Free, 9 p.m.

## WEDNESDAYS

**Honest Open Mic**, Lincoln Wine Bar, 6 p.m. **Burlington Street Bluegrass Band**, The Mill, \$5, 6 p.m. (2nd & 4th weeks) **Open Mic Night**, Penguins Comedy Club, Free, 6:30 p.m. **Open Mic**, Cafe Paradiso, Free, 8 p.m. **Open Stage**, Studio 13, 10 p.m. **Open Jam and Mug Night**, Yacht Club, Free, 10 p.m. **Talk Art**, The Mill, Free, 10:30 p.m. (2nd & 4th weeks)

## THURSDAYS

**Novel Conversations**, Coralville Public Library, Free, 7 p.m. (3rd week) **Karaoke Thursday**, Studio 13, Free, 8:00 p.m. **Gemini Karaoke**, Blue Moose, Free, 9:00 p.m. **Locally Owned**, Gabe's, Free, 9:00 p.m.

## FRIDAYS

**FAC Dance Party**, The Union Bar, 7 p.m. **Sasha Belle presents: Friday Drag & Dance Party**, Studio 13, 8 p.m.

## SATURDAYS

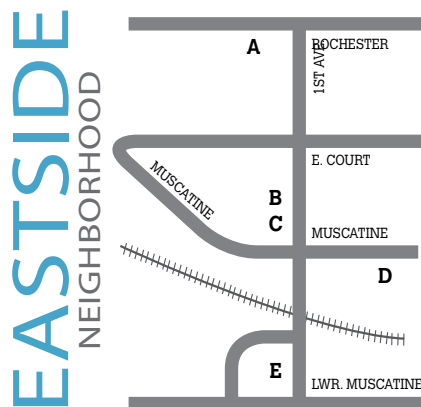
**Family Storytime**, Iowa City Public Library, Free, 10:30 a.m. **Elation Dance Party**, Studio 13, 9 p.m.

## SUNDAYS

**Live Music**, Sutliff Cider Company, 3 p.m. **LV Comedy Open Mic**, The Mill, Free, 6 p.m. **Drag U**, Studio 13, 8 p.m. **Pub Quiz**, The Mill, \$1, 9 p.m.

**/THEATRE-AND-PERFORMANCE:** **The Weir**, Theatre Cedar Rapids, \$15-23, (through November 7), **Pinkalicious**, Old Creamery Theatre, \$10, (through November 7), **Church Basement Ladies: The Last (Potluck) Supper**, Old Creamery Theatre, \$18.50-30, (through November 8), **The Glass Menagerie**, Riverside Theatre, \$12-30, opens November 6, **Healing Wars**, Space Place Theatre at UI, \$10-40, opens November 7, **Parade in Concert**, Revival Theatre Company, \$21-33, opens November 12, **A Show of Gratitude**, Giving Tree Theater, \$16, Nov. 13 and 14

**/ART-AND-EXHIBITION:** **nAMUH**, Cedar Rapids Museum of Art, (through November 7), **Abstract Water Color Paintings by Alexandra Ackerman**, Motley Cow Cafe, (through November 30), **Out of This World: Science Fiction and Fantasy Art Exhibition**, Cedar Rapids Museum of Art, (through January 3, 2016), **Illustrations of Don Quixote**, Old Capitol Museum, (through January 3, 2016), **I am Everyday People**, Old Capitol Museum, (through January 3, 2016), **Small Works Show**, Chait Galleries (open indefinitely)



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**Chait Galleries Downtown** 218 E Washington St, (319) 338-4442, [thegalleriesdowntown.com](http://thegalleriesdowntown.com)

**Englert Theatre** 221 E Washington St, (319) 688-2653, [englert.org](http://englert.org)

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**First Avenue Club**, 1550 S 1st Ave, (319) 337-5527, [firstavenueclub.com](http://firstavenueclub.com)

**Gabe's** 330 E Washington St, (319) 351-9175, [icgabes.com](http://icgabes.com)

**Iowa Artisans' Gallery** 207 E. Washington St, (319) 351-8686, [iowa-artisans-gallery.com](http://iowa-artisans-gallery.com)

**Iowa City Community Theatre** 4261 Oak Crest Hill Rd SE, (319) 338-0443, [iowacitycommunitytheatre.com](http://iowacitycommunitytheatre.com)

**Iowa Memorial Union** 125 N Madison St, (319) 335-3041, [imu.uiowa.edu](http://imu.uiowa.edu)

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**Riverside Theatre** 213 N. Gilbert Street, Iowa City [riverside-theatre.org](http://riverside-theatre.org)

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**The Mill** 120 E Burlington St, (319) 351-9529, [icmill.com](http://icmill.com)

**Trumpet Blossom Cafe** 310 E Prentiss St, (319) 248-0077, [trumpetblossom.com](http://trumpetblossom.com)

**University of Iowa Museum of Art** 1375 Iowa 1, (319) 335-1727, [uima.uiowa.edu](http://uima.uiowa.edu)

**University of Iowa Museum of Natural History** 17 N Clinton

St, (319) 335-0480, [uiowa.edu/mnh](http://uiowa.edu/mnh)

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**African American Museum of Iowa**, 55 12th Ave SE, (319) 862-2101, [blackiowa.org](http://blackiowa.org)

**Brucemore Mansion** 2160 Linden Dr SE, (319) 362-7375, [brucemore.org](http://brucemore.org)

**Cedar Rapids Museum of Art**, 410 Third Avenue SE, (319) 366-7503, [crma.org](http://crma.org)

**Cocktails and Company**, 1625 Blairs Ferry Rd, Marion, IA, (319) 377-1140, [cocktails-company.com](http://cocktails-company.com)

**Daniel Arthur's** 821 3rd Ave SE, (319) 362-9340, [danielarthurs.net](http://danielarthurs.net)

**Giving Tree Theatre**, 752 10th St, Marion, IA, (319) 213-7956, [givingtreetheater.com](http://givingtreetheater.com)

**Hawkeye Downs Speedway and Fairgrounds** 4400 6th St SW, (319) 365-8656, [hawkeyedownsspeedway.com](http://hawkeyedownsspeedway.com)

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## WHY ISN'T HEROIN USED FOR LETHAL INJECTIONS?

*Hi mate. A question from no-capital-punishment Australia: I've noticed how difficult it's become for you guys to get the necessary goop for lethal injections, with chemical companies refusing to supply it, etc. (when a chemical company is worried about its reputation, then yikes), leading to some states mixing their own cocktails, with horrific results. My question is: Why don't they use heroin or some other opiate? Isn't an overdose a reliable way of killing someone, shutting down breathing, consciousness, and pain? It's also easy to get and make. If they're not dead, just add a bit more and they soon will be. —Andrew McDonald*

**A**ppreciate the attempt to be helpful, Andrew. However, your idea has a couple fatal flaws.

First, death by opiate overdose isn't as easy as you think. For example, a study of your fellow Australians overdosing on heroin found that many, rather than slipping peacefully into oblivion, suffered from vomiting, numbness and temporary paralysis, confusion, and dizziness. (Violent vomiting, grim enough in itself, also carries the risk of vomit aspiration.) A few experienced lung swelling, seizures, and irregular heartbeat.

Heroin overdose can cause difficulty in breathing, one of your less pleasant experiences. Death by OD is often slow, with an average of one to three hours between injection and the end.

Then there's the problem of determining the proper dosage. Depending on how much tolerance the prisoner has developed to opiates, the lethal dose can vary by a factor of ten. Dosing is difficult even with drugs used by experts on a daily basis—anesthesiologists start with an approximate dose based on the weight, age, and medical condition of the patient, and then adjust it continually during surgery based on vital signs.

No anesthesiologist presides over an execution; the work is left to technicians who may not be monitoring the prisoner at all and don't necessarily know what they're doing. One review of post-execution toxicology reports from Arizona, Georgia, and North and South Carolina showed what was likely insufficient anesthesia in 43 of 49 executed inmates, with 21 having levels so low they may have been conscious when the searingly



painful life-ending drugs kicked in.

This brings us to your second, more fundamental mistake: assuming there's a humane way to execute someone. A constant theme in the history of capital punishment has been the quixotic search for a consistently quick, easy, and painless means of taking a life. Centuries of execution-day horror stories strongly argue that no such thing exists.

- Hanging and the firing squad were once seen as humane alternatives to dismemberment, burning at the stake, crucifixion, etc.; it's fair to say no one views them that way now. The guillotine was likewise thought to be quick and painless, but animal research plus the grim tale reported in this column back on June 12, 1998 persuade me it's possible for a beheaded person to be aware for several seconds afterwards.

- Electrocutation gained favor in the late

19th century as a more humane method than hanging, its greatest advocate a Buffalo dentist who'd heard about a drunk getting zapped by an electrical generator. But the first attempt was gruesomely botched (I wrote about that too), and things went spectacularly wrong so often in the ensuing decades that even death penalty advocates became convinced a better way had to be found.

- The gas chamber at one point was thought to be that way. The problem is that any prisoner who doesn't cooperate by taking deep breaths of the poison (would you?) can go into convulsions and suffer the tortures of the damned.

- Then we come to lethal injection, which was (again) thought to be an improvement over prior methods. But as is now well known, much can go wrong. Death can take as long as ten minutes if the prisoner's veins are poor or the line clogs. In the case of the 1988 execution of Raymond Landry, Texas officials messed up the procedure so badly it took 24 minutes for Landry to die.

Granted, much of the difficulty with lethal injection in recent times has stemmed from widening revulsion against capital punishment. The American Medical Association forbids members from participating in lethal injections, as do other professional organizations. A new array of legal challenges has emerged from the manufacturers of the drugs, who want nothing to do with the practice.

In 2013 the U.S. was threatened with an embargo of the critical anesthetic propofol due to the state of Missouri's insistence on using it for capital punishment.

Kentucky, Tennessee, and Georgia illegally imported their lethal injection drugs. Some states have resorted to having their employees submit prescriptions for the drugs and paying for them with their personal credit cards. Other harebrained methods have been proposed, such as "allowing" prisoners to commit suicide.

I can imagine a defender of capital punishment arguing that this is all liberal hand-wringing and that the alternative, namely life in prison without chance of parole, is itself cruel (if hardly unusual). The obvious answer is that it's considerably less cruel than being put to death; rather, for heinous crimes, it seems justly harsh. Isn't that enough? **lv**

—Cecil Adams



## PUT A BIRD CHEESE ON IT

Gearing up for a busy season of festive dinners and holiday meals? Step up your table presentation during cocktail hour with this easy cutting board project. • **BY FRANKIE SCHNECKLOTH**



### SUPPLIES:

UNTREATED HARDWOOD BOARD  
SANDPAPER (COARSE AND FINE GRAIN)  
SAW  
PLASTIDIP IN COLOR OF YOUR CHOICE  
MINERAL OIL  
PAINTER'S TAPE  
NEWSPAPER  
PLASTIC GROCERY BAGS

**STEP 1: SOURCE** | This project requires untreated hardwood. Maple, walnut, cherry and hickory are nice tight-grained woods that work well for this project. They are high-density varieties that are not scored easily when cut upon. This keeps bacteria and moisture out for a cleaner, longer-lasting board. Hardwood can be sourced from local lumber suppliers as well as big box hardware stores. Look for a piece that is at minimum 6 inches wide. Adjust your width and eventual length according to intended use and personal preference.

**STEP 2: CUT** | You have a couple options here. If you don't have access to a saw, some lumber suppliers will make simple cuts for you. If you have a saw in your tool library, carefully make your measurements and cuts at home. The length of your board is up to you—but again, you might consider the end use of this piece before making a slice. For a decadent cheese plate or a whole baguette, it might be nice to have a longer board. If you like variety on your table, you might prefer smaller boards to mix and match.


**STEP 3: SAND** | Sand edges and surfaces of board until absolutely smooth. Start with a coarse grit and work towards a fine grit for a nice finish. When completely smooth, wipe down with a damp cloth to remove any dust.

**STEP 4: PAINT** | Decide how much of you cutting board you want to be painted. You might want just enough for a grip, or you

might want a larger section for more visual impact. PlastiDip is food safe, so any part of the board can be painted. Measure, mark and tape off area of the board to paint. To protect the portion of the board you don't want painted, wrap in a plastic grocery bag up to the taped off paint line. Secure in place with tape. Lay out old newspaper to protect working area. Apply several thin coats of PlastiDip, making sure previous coat is completely dry before beginning again. Once dry, carefully score along edge of painters tape so it doesn't pull up paint as it's removed.


**STEP 5: SEAL** | Avoiding painted end as best as possible, coat unpainted end with mineral oil and rub in. Allow to absorb and dry completely before using. As normal wear and tear occurs, you can reseal with mineral oil. **lv**

*Frankie Schneckloth lives and works in Iowa City.*




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# SADDLE UP!

*Dryad's Saddle makes for a delicious snack and can be found late into the fall—if you know where to find them.* • BY TIM TARANTO

A few days after a particularly Old Testament-like storm, I noticed what looked like the Starship Enterprise sprouting from the trunk of a maple. It was a massive disc-shaped fungus known as the Dryad's Saddle. These parasitic polypores are some of the first mushrooms to appear in the woods during morel season in the spring, and they can still be found late into the fall. And they don't just look cool: If you know what you're doing, they can make a tasty snack.



**IDENTIFY THEM:** You can find Dryad's Saddles (or "Hawk's Wing," or "Pheasant Back," or—if you want to get Linean—Polyporus squamosus) hanging out as parasites on living deciduous trees like oaks and maples or as decomposers on logs and stumps. They first sprout up stout and cork-shaped, about the size of your thumb, before unfurling to their full size as fan-shaped semi-circular mushrooms sometimes exceeding 12 inches in diameter.

The names Hawk's Wing and Pheasant Back are apt, as the top of the mushroom has a distinct feathery pattern of brown and tan. The underside contains large cream colored, spongy pores that do not bruise when handled. The best way to identify a Dryad's Saddle, however, is by its scent. They have a distinctly un-mushroom like odor, and smell more like a watermelon rind or a freshly sliced cucumber than mushrooms.

Dryad's Saddles can easily be removed from their host trees with a knife, and are sturdy enough that they shouldn't fall apart in your mushrooming basket or bag. In my experience, the only ones worth eating are the ones no larger than your hand; any bigger, and they tend to be rubbery or tough.

**PREP THEM:** Like chanterelles, Dryad's Saddles aren't inhabited by too many unwelcome arthropods, so you don't have to soak them before cooking (though I would suggest giving them a good rinse and scrubbing their caps gently). Most of the preparation involves removing the spongy pores. This can be done by scraping them off with the edge of a pocketknife or paring knife. Once the pores have been scraped off, the firm, white meat of the mushroom should be visible. Next, cut away any tough flesh near the stem. After that, Dryad's Saddles can be stored in the fridge, frozen, or pickled.

## EAT THEM: DUMPLINGS

**2 CUPS DRYAD'S SADDLES, DICED**  
**3/4 CUP SUNDUBU (SOFT KOREAN TOFU)**  
**2 MEDIUM SCALLIONS, CHOPPED**  
**2 TABLESPOONS GARLIC, MINCED**  
**1 TABLESPOON GINGER, CHOPPED**  
**1 TEASPOON CHINESE VINEGAR**  
**1 TEASPOON SOY SAUCE**  
**PEPPER, TO TASTE**  
**1 PACKAGE OF WONTON SKINS**  
**CHILI OIL OR GYOZA SAUCE FOR DIPPING**

**SAUTE** mushrooms on medium heat with a little bit of vegetable oil.

**ADD** salt until they brown and release a good amount of water.

**MIX** mushrooms, tofu, scallions, ginger and garlic in a bowl with a fork.

**ADD** vinegar, soy sauce and pepper to the mixture.

**PLOP** a teaspoon of mixture in a wonton skin and wet two edges of the skin with warm water.

**FOLD** the skin, sealing it gently with your finger.

**DAB** the left corner of the wonton with a little more warm water and bundle it up.

**DROP** the wonton in boiling water.

**BOIL** for no more than five minutes.

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Dear Kiki,

*I'm a trans-identified graduate instructor working with college students for the first time. My students are used to calling their teacher by an honorific, and while I've insisted they shouldn't, it's clear that they're uncertain about my gender, and it's making some of them hesitant in class. Addressing it in class seems unprofessional, but not addressing it seems to add elephants to the room. What should I do?*

*Yours sincerely, Teach*

Hi Darling,

First off, thank you for all the hard work you're doing teaching undergraduate, and first-year, students! It's hard work worth doing, and you're presiding over some young brains undergoing a lot of changes! As a first-time instructor, it sounds like you're also developing that sort of on-the-feet thinking each new class presents. In addition to this potent mixture of shift and stress, you're also faced with a situation in which you may be misgendered or otherwise microaggressed against. You also seem particularly concerned that you may have to balance your person reactions to their people behavior while staying within the role of care and authority you've assumed in class.

My first instinct, coming from my own experiences of identification, is to think of casual ways to stress and reaffirm my (gender) identity whenever being a bit folksy. I do think this can work pretty well, but I want to stop, really full-stop, and note that it's an added effort – of wit, of thought, of emotional attention, of personal risk – that you shouldn't have to expend. Honestly, darling, you don't owe them that. Merely stating your name and maybe saying, "if you must, please call me Ms./Mr./Mx./Professor" at the beginning of class is your sole responsibility: or, it's as much as a cis instructor does. (Well, a cis man. They're the only ones with uncomplicated honorifics. Still, a cis woman is unlikely to be misgendered

even if she's being named inappropriately.) I think this may be less an issue of making students comfortable and more an issue of exploring an opportunity for creating a gender-inclusive classroom.

One way to explore is to step back. Absolve yourself of what may be in their heads, choose to do the same job your cis colleagues may be doing. Another way is to center the way genders impact your subject matter—from the "what's a preferred pronoun and what's yours" on the first-day-of-class-in-my-dreams conversation, to readings, to discussions, etc. Including trans writers and scholars when appropriate is another way to normalize the inclusion of gender experiences abroad from cis-land. If you feel it would be inappropriate to bring your "personal experience" (that is, being trans) into the conversation, change the parameters of the conversation. I have faith that you already know how to do so and keep it profesh.

Regardless of what you're choosing to do in class, my hope for you is that you are extravagant in your self-care. You've most likely already developed a lot of ways to understand and respond to a wide range of reactions to your gender, and I think these strategies will continue to work, with your teaching-specific adjustments. Best of luck, and thanks for all the work you do! xoxo, Kiki

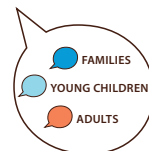
Questions about love and sex in the city of Iowa City can be sent to [dearkiki@littlevillagemag.com](mailto:dearkiki@littlevillagemag.com). Questions may be edited for clarity and length, and may appear either in print or online at [littlevillagemag.com](http://littlevillagemag.com)

**musicistheword** is the Iowa City Public Library's nine-month musical celebration to welcome the **University of Iowa School of Music** to downtown Iowa City. Join us for free weekly programs focused on all things musical.



## november events

- 2** 12:00-1:00pm | Meeting Room A  
**Lunch Talk: David Gier – Voxman Music Building**  
David Gier, Director of the University of Iowa School of Music, will give an update on the progress of the new School of Music building scheduled to open in fall of 2016.
- 4** 7:00-8:00pm | Meeting Room A  
**Spanish Culture's Impact on Russian Literature and Music**  
U of Iowa adjunct professor Anna Barker, pianist Sasha Burdin.
- 6-7** Various times | Meeting Room A  
**Witching Hour Festival**  
See [witchinghourfestival.com](http://witchinghourfestival.com) for details.
- 10** 7:00-9:00pm | Meeting Room A  
**Movie: Note By Note: The Making of a Steinway L1037**  
"Note by Note" follows the creation of a Steinway concert grand, #L1037. (2007) 81 min.
- 12** 10:30-11:00am | Meeting Room A  
**Preschool Storytime – Homemade Instruments**  
7:00-9:00pm | Meeting Room A  
**Movie: Pianomania**  
Stefan Knupfle is dedicated to the task of pairing world-class instruments with world-famous pianists. (2009) 93 min.
- 13** 12:00-1:00pm | Meeting Room A  
**Preucil School of Music**  
6:00-6:45pm | Meeting Room A  
**Jazz Concert: Dick Watson & Eve Minkler**  
Jazz tunes to warm up your Friday evening.
- 15** 2:00-4:00pm | Storytime Room  
**Sing-Along – The Little Mermaid**
- 16** 4:00-5:30pm | Meeting Room A  
**The Costs of Success: Rap Music, Money, & Civics**  
A conversation between Dr. Michael Hill ( UI English and African American Studies) and Friends.
- 17** 5:30-7:00pm | The Mill  
**B.Y.O. Book – Telegraph Avenue by Michael Chabon**  
Registration for book club encouraged. (319-356-5200)
- 22** 2:00-3:00pm | Meeting Room A  
**Family Concert: Oliver**  
Join members of the City Circle Acting Company as they give us a sneak preview of their upcoming musical, "Oliver."



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## DANA T

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**P**opular music is a tug of war between artistic and commercial concerns, and at the center of it all lays genre. For an artist, genres have stylistic signifiers and limits. A great musician can make punk rock that is

tempo changes, unpredictable harmonic progressions, five piece horn section arrangements, and his restless lyrical imagination. There is historical precedence, in the form of the '60s Marin county band Sons of Champlain, but only old weirdos like this author have actually listened to them. Brian Wilson and Van Dyke Parks come to mind as well, but Dana T substitutes something more sophisticated and puzzling for their addictive pop sweetness.

Dana T (like his collaborator/co-conspirator saxophonist Curt Oren) has a reputation as a prankster and goofball, but on *tiny mind MASSIVE soul*, he seems deadly serious. On the title track, he sings "Tune to the universe, and the universe will tune to you," and in "Crosswalk," he says "I'll become a fixture of my City: A favorite faucet, dripping all night long."

Where his last album *abbr. relation* was more whimsical, these songs are unambiguously sincere. That kind of earnestness can be deadly, but luckily Telsrow's inventive mastery of instrumental textures ground his compositions in something less abstract and

more inviting. The intertwining chromatic squiggles of "Who You" seem like he's following 20th Century composer Charles Ives down his rabbit hole.

Dana T packs as much complexity and moony mysticism into these songs as he can, and there's a musical depth that rewards repeated listenings. His music has an internal logic that can take a while to enter into, but it's worth the effort. It's not often you can find music that draws you in, even as it baffles you. **lv**

—Kent Williams

**Dana T packs as much complexity and moony mysticism into these songs as he can, and there's a musical depth that rewards repeated listenings.**

satisfying and original within those limits, but if he or she adds a sitar or using diminished 13th chords, it usually stops being punk rock.

Then there's Dana Telsrow. When it comes to genre, as the kids say: I can't even. It's rock music, but with constant

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**SCORPIO** (Oct. 23-Nov. 21): Is it possible to express a benevolent form of vanity? I say yes. In the coming weeks, your boasts may be quite lyrical and therapeutic. They may even uplift and motivate those who hear them. Acts of self-aggrandizement that would normally cast long shadows might instead produce generous results. That's why I'm giving you a go-ahead to embody the following attitude from Nikki Giovanni's poem "Ego Tripping (there may be a reason why)": "I am so perfect so divine so ethereal so surreal / I cannot be comprehended except by my permission."



**SAGITTARIUS** (Nov. 22-Dec. 21): Regard the current tensions and detours as camouflaged gifts from the gods of growth. You're being offered a potent opportunity to counteract the effects of a self-sabotage you committed once upon a time. You're getting an excellent chance to develop the strength of character that can blossom from dealing with soul-bending riddles. In fact, I think you'd be wise to feel a surge of gratitude right now. To do so will empower you to take maximum advantage of the disguised blessings.



**CAPRICORN** (Dec. 22-Jan. 19): You are slipping into a phase when new teachers are likely to appear. That's excellent news, because the coming weeks will also be a time when you especially need new teachings. Your good fortune doesn't end there. I suspect that you will have an enhanced capacity to learn quickly and deeply. With all these factors conspiring in your favor, Capricorn, I predict that by January 1, you will be smarter, humbler, more flexible, and better prepared to get what you want in 2016.



**AQUARIUS** (Jan. 20-Feb. 18): American author Mark Twain seemed to enjoy his disgust with the novels of Jane Austen, who died 18 years before he was born. "Her books madden me so that I can't conceal my frenzy," he said, even as he confessed that he had perused some of her work multiple times. "Every time I read \*Pride and Prejudice,\*" he wrote to a friend about Austen's most famous story, "I want to dig her up and beat her over the skull with her own shin-bone." We might ask why he repetitively sought an experience that bothered him. I am posing a similar question to you, Aquarius. According to my analysis, the coming weeks will be an excellent time to renounce, once and for all, your association with anything or anyone you are addicted to disliking.



**PISCES** (Feb. 19-March 20): The Sahara in Northern Africa is the largest hot desert on the planet. It's almost the size of the United States. Cloud cover is rare, the humidity is low, and the temperature of the sand can easily exceed 170°

F. (80° C.). That's why it was so surprising when snow fell there in February of 1979 for the first time in memory. This once-in-a-lifetime visitation happened again 33 years later. I'm expecting a similar anomaly in your world, Pisces. Like the desert snow, your version should be mostly interesting and only slightly inconvenient. It may even have an upside. Saharan locals testified that the storm helped the palm trees because it killed off the parasites feeding on them.



**ARIES** (March 21-April 19): In 1978, Ben Cohen and Jerry Greenfield began selling their new ice cream out of a refurbished gas station in Burlington, Vermont. Thirty-seven years later, Ben & Jerry's is among the world's best-selling ice cream brands. Its success stems in part from its willingness to keep transforming the way it does business. "My mantra is 'Change is a wonderful thing,'" says the current CEO. As evidence of the company's intention to keep re-evaluating its approach, there's a "Flavor Graveyard" on its website, where it lists flavors it has tried to sell but ultimately abandoned. "Wavy Gravy," "Tennessee Mud," and "Turtle Soup" are among the departed. Now is a favorable time for you to engage in a purge of your own, Aries. What parts of your life don't work any more? What personal changes would be wonderful things?



**TAURUS** (April 20-May 20): Before he helped launch Apple Computer in the 1970s, tech pioneer Steve Wozniak ran a dial-a-joke service. Most of the time, people who called got an automated recording, but now and then Wozniak answered himself. That's how he met Alice Robertson, the woman who later became his wife. I'm guessing you will have comparable experiences in the coming weeks, Taurus. Future allies may come into your life in unexpected ways. It's as if mysterious forces will be conspiring to connect you with people you need to know.



**GEMINI** (May 21-June 20): Small, non-destructive earthquakes are common. Our planet has an average of 1,400 of them every day. This subtle underground mayhem has been going on steadily for millions of years. According to recent research, it has been responsible for creating 80 percent of the world's gold. I suspect that the next six or seven months will feature a metaphorically analogous process in your life. You will experience deep-seated quivering and grinding that won't bring major disruptions even as it generates the equivalent of gold deposits. Make it your goal to welcome and even thrive on the subterranean friction!



**CANCER** (June 21-July 22): Here's the process I went through to create your horoscope. First I drew up a chart of your astrological aspects. Using my analytical skills, I

pondered their meaning. Next, I called on my intuitive powers, asking my unconscious mind to provide symbols that would be useful to you. The response I got from my deeper mind was surprising: It informed me that I should go to a new cafe that had just opened downtown. Ten minutes later, I was there, gazing at a menu packed with exotic treats: Banana Flirty Milk . . . Champagne Coconut Mango Slushy . . . Honey Dew Jelly Juice . . . Creamy Wild Berry Blitz . . . Sweet Dreamy Ginger Snow. I suspect these are metaphors for experiences that are coming your way.



**LEO** (July 23-Aug. 22): The Beatles' song "You Never Give Me Your Money" has this poignant lyric: "Oh, that magic feeling, nowhere to go." I suggest you make it your motto for now. And if you have not yet begun to feel the allure of that sentiment, initiate the necessary shifts to get yourself in the mood. Why? Because it's time to recharge your spiritual battery, and the best way to do that is to immerse yourself in the mystery of having nothing to do and nowhere to go. Put your faith in the pregnant silence, Leo. Let emptiness teach you what you need to know next.



**VIRGO** (Aug. 23-Sept. 22): Should a professional singer be criticized for her lack of skill in laying bricks? Is it reasonable to chide a kindergarten teacher for his ineptitude as an airplane pilot? Does it make sense to complain about a cat's inability to bark? Of course not. There are many other unwarranted comparisons that are almost as irrational but not as obviously unfair. Is it right for you to wish your current lover or best friend could have the same \*je ne sais quoi\* as a previous lover or best friend? Should you try to manipulate the future so that it's more like the past? Are you justified in demanding that your head and your heart come to identical conclusions? No, no, and no. Allow the differences to be differences. And more than that: Celebrate them!



**LIBRA** (Sept. 23-Oct. 22): In the mid-19th century, an American named Cyrus McCormick patented a breakthrough that had the potential to revolutionize agriculture. It was a mechanical reaper that harvested crops with far more ease and efficiency than hand-held sickles and scythes. But his innovation didn't enter into mainstream use for 20 years. In part that was because many farmers were skeptical of trying a new technology, and feared it would eliminate jobs. I don't foresee you having to wait nearly as long for acceptance of your new wrinkles, Libra. But you may have to be patient.

—Rob Brezsny **lv**

